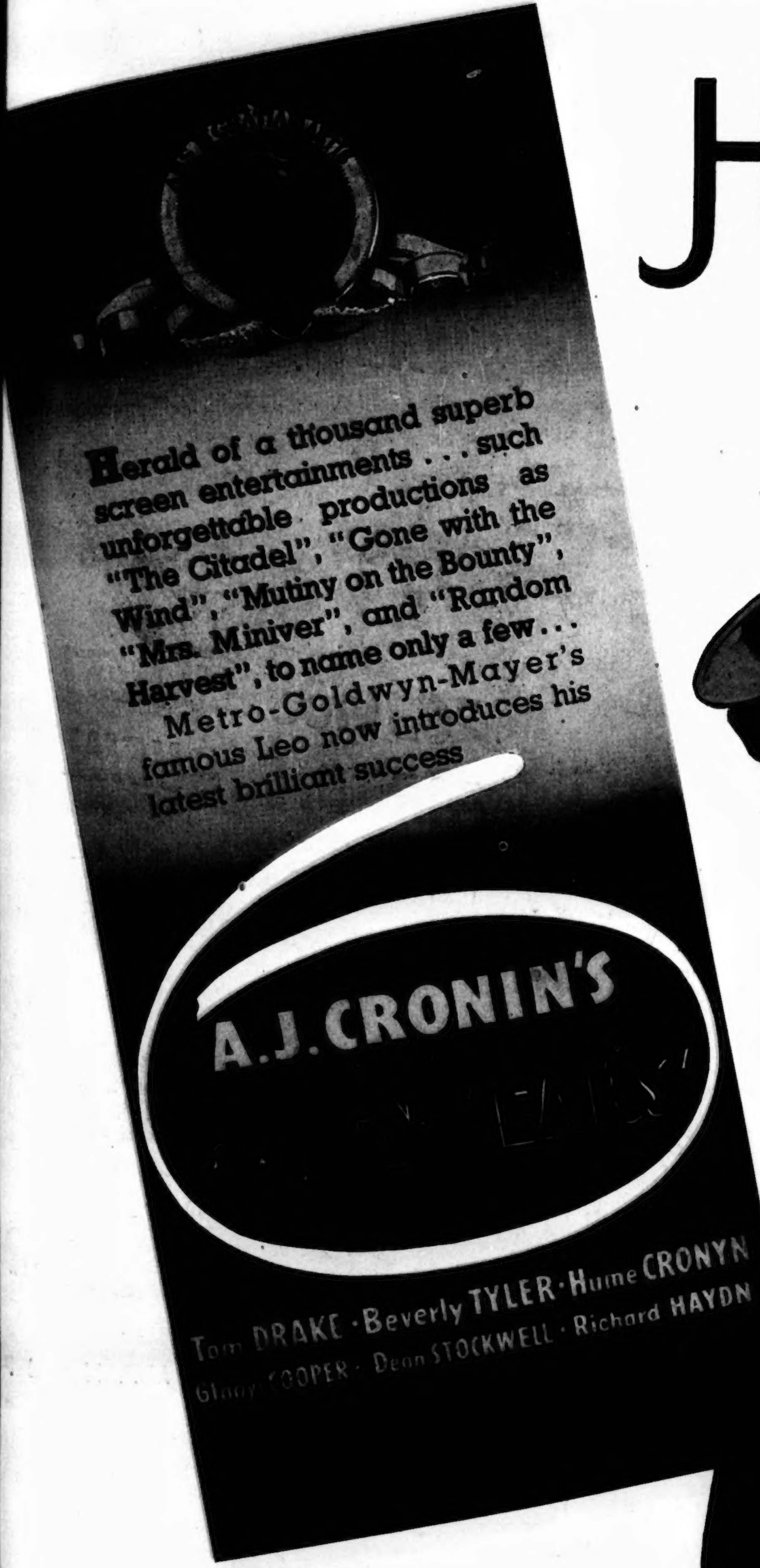
Kine WEEKLY

**C.E.A.
QUOTA
REPORT :
Exclusive**

—See Page 3



Herald of a thousand superb screen entertainments . . . such unforgettable productions as "The Citadel", "Gone with the Wind", "Mutiny on the Bounty", "Mrs. Miniver", and "Random Harvest", to name only a few . . . Metro-Goldwyn-Mayer's famous Leo now introduces his latest brilliant success

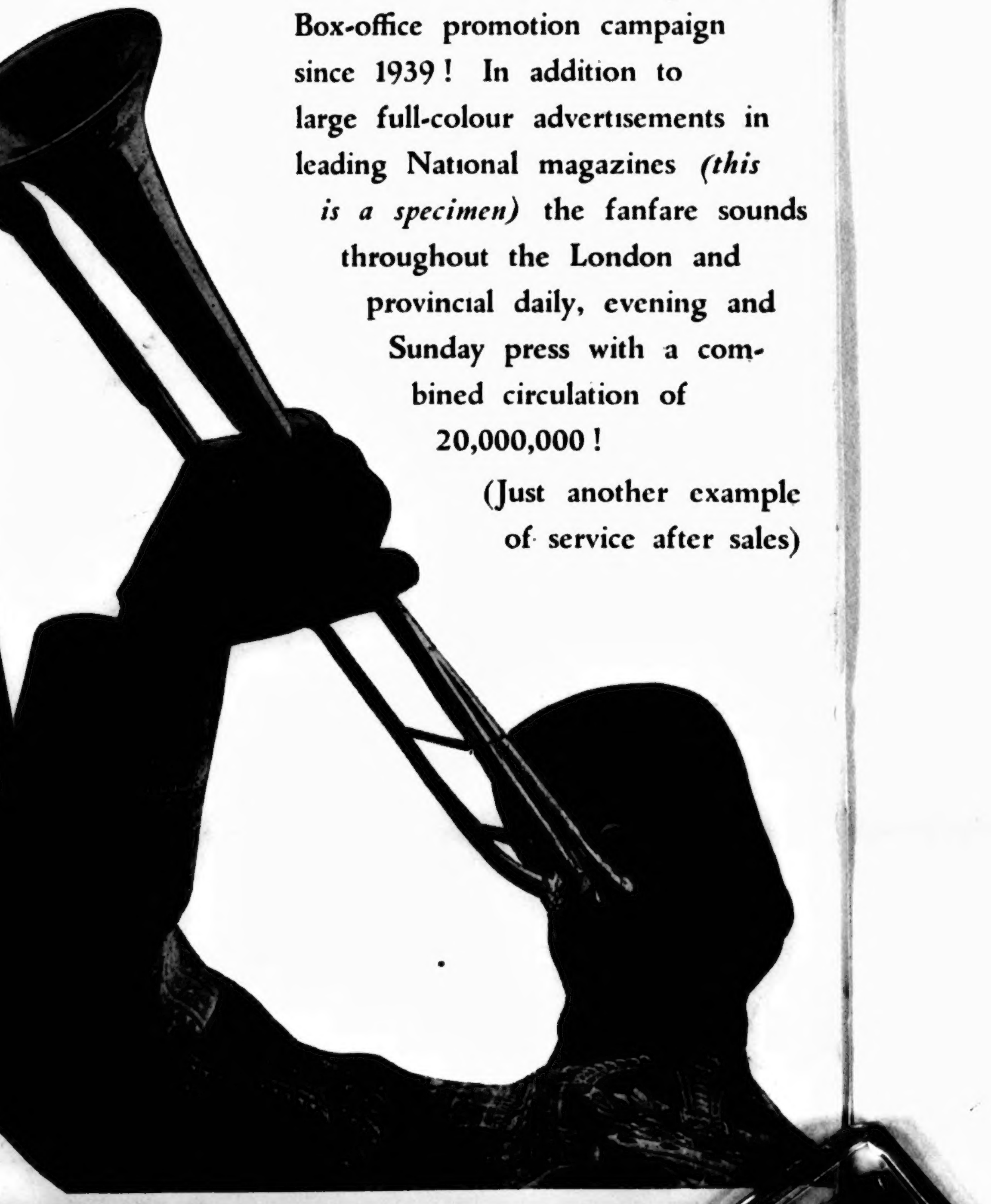
A. J. CRONIN'S

Tom DRAKE · Beverly TYLER · Hume CRONYN
Gladys COOPER · Dean STOCKWELL · Richard HAYDN

Heralding 20 million !

M-G-M releases its Picture of the Year to the tune of the greatest Box-office promotion campaign since 1939 ! In addition to large full-colour advertisements in leading National magazines *(this is a specimen)* the fanfare sounds throughout the London and provincial daily, evening and Sunday press with a combined circulation of 20,000,000 !

(Just another example of service after sales)



CLOAK AND DAGGER

A UNITED STATES PICTURES
PRODUCTION

"WARNERS HA
BOX-OFFICE

NOBODY LIVES FOREVER

"WILL HA
HEALTHY GRO

Hollyw

The TIME, the PLACE, and the GIRL

IN TECHNICOLOR

"OBVIOUSLY DES
FOR BIG BUSIN

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THAT WAY WITH WOMEN

WITH *THE YE
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NEW ST

*Dane Clark in M.P. He

TWENTIETH ANNIVERSARY
Warners
OF TALKING PICTURES

The BIG DOUGH comes from WARN

JACK L. WARNER, *Executive Producer*

London's Greatest Success
"THE RAZOR'S EDGE"
Odeon Marble Arch

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,074. Thursday, January 16, 1947. Vol. 359.

MONTY
IN
RUSSIA
See BRITISH
MOVIETONE NEWS

C.E.A. & B.F.P.A. QUOTA PROPOSALS: INSIDE STORY

Exhibitors Want Lower Quota for Independent Kinemas

"WE NEED GREATER MARGIN BETWEEN RENTERS' AND SCREENING QUOTA," SAYS THE REPORT

C.E.A. Asks for Act to "Freeze" the Combines

Special to the KINE.

INDEPENDENT exhibitors should have a lower Quota than the circuits; the new Films Act should contain permanent measures "freezing" the undertakings already given to the Board of Trade by the three big combines; renters' Quota should be continued; Quota should be based on numbers and not on footage and double or treble Quota for a renter should be abolished; the Quota on shorts should either be decreased or abolished; 16-mm. films should be covered in the next Films Act; there should be a safety margin between renters' and exhibitors' Quotas; and a policy of British control for British kinemas. These are the main points advocated in the Quota Report of the Cinematograph Exhibitors' Association, which has just been sent to the Board of Trade.

The "Kine." is to-day able to give first exclusive news of exhibitor policy which, in the main, firmly favours the independent showman.

At the same time as the C.E.A. report has been sent to Sir Stafford Cripps, the British Film Producers' Association, at a Press conference presided over by Sir Henry French on Tuesday, has published its own Quota proposals.

These follow closely on the lines predicted in last week's "Kine.," advocate the abolition of renters' Quota, and include some sharp criticism of the financial structure of the Associated British combine.

The producers, too, also insist that the new Bill should apply to 16-mm. as well as 35-mm. They want an exhibitors' Quota divided into first features and supporting programmes, and, in common with the exhibitors, they are dissatisfied with the present method of fixing Quota. They want footage abolished and want the figure to be fixed in terms of number of weeks' playing time per half-year.

Another new point made by the producers is that the Act will not fix a hard and fast Quota, but will fix a minimum or maximum between which the Board of Trade should be entrusted to fix the applicable Quotas for any particular six months.

The producers make an important concession to the independent exhibitor. They recommend that Quota should be reduced in favour of any particular kinema which can prove to the Board of Trade that it cannot, owing to its situation, show a full Quota of British films without financial loss.

Theatres specialising in foreign language films would also get special treatment.

Both associations complain about the Cinematograph Film Council. The C.E.A. urges that it should have stronger representation for the independent exhibitor on the Council, while the B.F.P.A. wants better representation for producers.

The C.E.A. report is stated to represent the views of the independent section of the Industry. Arthur Rahk has sent a separate report to the Board of Trade giving his views as far as the Odeon and Gaumont circuits are concerned. Associated British, while agreeing with the bulk of the report, has intimated its disagreement with the section dealing with the pinning down or freezing of the circuits and with the associations' express policy of essentially British ownership for British theatres.

Full Details of both Reports appear on page 8.

A.B.P.C. UNDER FIRE

Producers Call for "de-Americanisation"

ASSOCIATED British Picture Corporation is criticised in both reports directly by the B.F.P.A., and by implication by the C.E.A.

The producers come out with a bald statement that they favour the "de-Americanisation" of the corporation.

The C.E.A. reaffirms its attitude which it published in reply to the Monopoly Report, that it favours a policy of complete British ownership of British kinemas.

The C.E.A., the KINE. understands, also advocates that the big combines should not be allowed any further expansion.

The KINE. New York correspondent cables that according to the latest Warner Brothers balance sheet, the company's holdings in Associated British now amount to 8,164,000 dollars, compared with 3,636,000 dollars in the previous financial year.

THE KINE.
PRESENTS

The MANAGER

All KINE. readers know the Showman, whose weekly article on film exploitation is one of the most widely read features of the journal.

Next week's KINE., continuing its policy of giving its readers a service which covers every aspect of the film business, will present a new contributor—the Manager.

For obvious reasons the identity of the Manager cannot be disclosed. It can be said, however, that he is a man who has spent all his working life in show business. At this moment he is running a large kinema in a high-class district.

His page, then, will be a page written by a manager for managers. It will discuss the hundred-and-one routine problems which the man in the office comes up against every week of his life. It will deal brightly and critically with every aspect of management—except, of course, showmanship, which will continue to be the province of the Showman.

Above all, the Manager is a pungent writer and a man with a mind of his own. Whether he is a circuit man or whether he is independent must necessarily be his secret—and ours, for his will be a page which will not hesitate to say some home truths. It will be the platform of managerial opinion throughout the country.

The Manager's first contribution will appear in the Service Section of next week's KINE.

Rapley for G.-B.

Felton Rapley, A.R.C.M., A.R.C.O., organist at the Dominion, Tottenham Court Road, has been appointed Musical Supervisor of the Gaumont British theatres in succession to the late Harry Fryer.

The appointment was confirmed by E. H. Lundy, Director of Theatres, on Tuesday afternoon.

Mr. Rapley had been with Gaumont British since 1929 and was for 20 years a musical director. He is a popular broadcaster. Since demobilisation as station adjutant in the R.A.F. he has also served on the managerial side.

Tax Deputation

A C.E.A. deputation will visit Customs and Excise next Tuesday to press for variations in the Entertainments Tax.

ARTS INQUIRY REPORT'S CHALLENGING REMARKS TO THE TRADE

THE report by the Arts Inquiry, entitled "The Factual Film," published this month, is an exhaustive and closely documented account of the pre-war and wartime development of the various forms of non-theatrical films, together with recommendations for future development and improvement.

The opinions expressed in those sections of it which concern the broader field of entertainment films are stimulating and challenging. They form the subject of this article in which Leonard Wallace, "Kine." feature writer, presents dispassionately the thought-providing views of the compilers of the report.

Are Box-Office Receipts a True Indication of the Public's Film Tastes?

THE QUESTION OF EXTENDED RUNS AND CIRCUIT BOOKING LIMITATIONS

THE Arts Survey report on "The Factual Film" is not a volume which will find a wide circulation among members of the entertainment film Industry. But those who do read it will find in it plenty of food for thought.

The compilers of the report state: "It did not seem advisable to isolate the study of the factual film from some of the considerations affecting the use of films in general and some discussion of the film Industry as a whole."

The sections of the report which explore these considerations present ideas that challenge the normal conceptions of the entertainment film production and marketing Industries on the subject of public taste and general standards.

Early in the volume the following statement is made: "The film Industry as a whole has measured the popularity of a film only in terms of box-office receipts and has shown little sense of responsibility for encouraging the best in public taste or for stimulating public interest in the film as a creative and interpretive medium."

An Old Accusation

This is the old accusation which those who consider themselves to be artistically conscious have always levelled at "commercial" film makers and vendors, ever since "The Great Train Robbery" introduced the story film. But this volume expands the point with detached intelligence, and almost for the first time presents what has hitherto been little more than a sneer as a reasonably documented argument.

I will try to recapitulate that argument. A major plank in it is that "the public has little or no control over the choice of films shown at public kinemas, and has been deprived of a reasonable opportunity of seeing some of the more interesting feature films and many of the best documentaries."

Developing this statement, the report says that the organisation of the entertainment film Industry may ensure the regular provision of films to kinemas—as mere commodities—but it allows the public little chance of indulging its own particular fancies. "For example, a film is rarely permitted to run like a play till the public has seen its fill. Normally it runs only one week or less in the ordinary kinema, then automatically it must make way for another."

Circuit Booking Limitations

"There is no way of telling which films the public might have liked to see in their local kinemas for a second or even a third week. Nor is it possible to say whether the circuit booking of films ensures that they reach anything like the widest audiences."

Basically, the point made above is cogent. We know that where the policy of extended runs has been carried out, there have been some surprising results. In the United States, where the general level of public film taste is probably lower than in this country, better-class British pictures have enjoyed phenomenal runs in specially selected kinemas.

Extended Runs

At home, some men in the commercial field have recognised the value of extended runs, with, sometimes, results which would give the documentary workers something to think about.

Arthur Brown, in charge of booking for G.-B., has made it a point of policy to arrange extended runs for films which have merited such showing on box-office results. For instance, he ran "The Wicked Lady" for five and six weeks in towns like Sunderland, but whether that film is of the type the compilers of the report have in mind is an open question.

Generally, the widespread adoption of an extended run system would raise severe problems; for, while it could be accommodated in a reasonably limited way within the orbit of the circuits, it is certainly not compatible with the present structure of the selling section of the film business.

In any case, does any evidence exist that there is any difference between public taste as it really is and what the commercial box-office tells us it is?

M. of I. Successes

The report maintains that there is. It points to the success of the M. of I.'s non-theatrical films service during the war, and to an observed increasing interest by the general public in the wider uses of the film, brought about simply by those wider uses.

It offers as evidence the development of the Film Society movement—certainly at present noticeably on the increase—and of the also noticeable increase in the popularity of repertory kinemas in the larger cities.

Further, it quotes Sidney Bernstein, writing with the knowledge acquired from his first-rate questionnaires, as saying that "the level of taste is by no means low, and the picturegoer has a considerable degree of discrimination."

It quotes also a survey of Merseyside undertaken some years ago by the University of Liverpool, and the results of an inquiry, maintained over a period of eighteen months, into the filmgoing habits of two very large groups of boys and girls, one group belonging to youth clubs and the other "free-lance."

This survey concluded: "They are not influenced in the first place by the name of the star. There is obviously a deliberate choice of film—a much higher proportion than we at first imagined."

Most trade-wise readers will be prepared to agree with the report that responsible surveys of this kind have a certain validity. They may not as readily agree with the statement that "the film Industry has lagged behind other industries in matters of market research."

It is a fact, however, that this Industry has no central organisation for research of this kind with comprehensive terms of reference.

The report sums up its argument in these words: "The Industry itself must ultimately face the problem of what is the general public taste in films, as opposed to what the public will at present pay to see, and what new public interests in the film can be developed."

Words of Warning

There is a challenge and a warning in those words, in which are implicit reminders of the dearth of good pictures from Hollywood, of the increase in popularity of competitive forms of entertainment, such as dancing, greyhound racing and the speedway, of the handicaps to a rejuvenescent British film Industry due to lack of studio space.

The suggestion is that the public, becoming increasingly discriminating through ever closer contact with the work described in the report, may rise in film appreciation above the level of the entertainment now provided; and the result would be a sharp falling-off of business at the box-office.

The work described in the report is by no means inconsiderable. It outlines the development of the documentary film since John Grierson started it all with "Drifters."

It also describes the development and growing activities of such movements as the educational film, the scientific film, the record film and the news film.

B.F.I.'s Good Work

The suggestion, often well documented, behind these exhaustive accounts is that all these things have impinged to a considerable extent—certainly to a greater extent than those engaged in the entertainment film Industry will admit—upon the consciousness of the public. And that, for this reason, large and ever increasing sections of the public have a keener appreciation of films and film technique than we in the "commercial" Industry have suspected.

It is up to members of the entertainment film Industry to consider the case, and to ponder whether there is any substance in it. Are we proceeding along the right lines, or have we underestimated our public? Do we take a hint and get down to some exhaustive market research? And if we do, are we prepared to act upon its evidence?

KINEMATOGRAPH
WEEKLY
DITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2.
Telephone: Temple Bar 2468
elegrams: Kine, Southernwood, Rand, London
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"Kinematograph Weekly" is a member of the Audit Bureau of Circulation

Getting Down to Cases

IN these critical days we are all of us inclined to overlook one xtremely simple fundamental.

It is no good talking about proective Quota legislation with which to build up an even more uccessful British production industry unless the pictures themelves are forthcoming in ufficient quantities to give a margin of safety and to let the rdinary exhibitor have adequate freedom in his trading.

This is an extremely elementary tatement; it is perhaps being verlooked.

What are the facts? Everyone surely is in favour of a vigorous home production industry. Such an attitude is natural and proper. The KINE., which assumes the policy that films are an international industry, is nevertheless correctly mindful of the importance of securing an adequate representation for the British viewpoint on the screens of the world. However, owing to a variety of causes, the fact is that some time must elapse before the output can be greatly increased.

In the recent past something like 1,000 exhibitors have defaulted on their Quota. In the overwhelming majority of cases this is due to the plain fact that there are simply not enough British films to go round.

While this state of affairs lasts it is obvious that some of the Quota talk now going on is so much pipe-dreaming.

In the same issue of the KINE. as we give the first exclusive news of the C.E.A.'s policy on forthcoming legislation, our studio correspondent reports that Technicolor is getting no building facilities, and that the general studio situation on the building side is unsatisfactory.

By all means let us have the most thrustful and eager production industry. To get it we must have adequate studio facilities. These are at the moment lacking, and although the situation is improving it is not improving fast enough. Unless Whitehall reexamines the question at the production end we shall find ourselves saddled with an Act which many of us cannot comply with. That would be deplorable.

Long Shots

THE word is Quota. It dominates all others in the Industry at the moment. The Producers report, which I was able to anticipate pretty accurately in the KINE. last week, is now public property.

But—and with respect to all concerned, I venture to say it is the more startling document—the KINE. is to-day able to give first exclusive news of the C.E.A. report on Quota that was sent to Sir Stafford Cripps last week, and until now remained unpublished.

The two reports have a lot in common, more in common, frankly, than I expected. They also show some wide cleavages of opinion.

THE C.E.A. report is really big film Trade news. I have not, of course, actually had an opportunity of reading it, for it is something of a Wardour Street top secret. But you may take it that the bald outline which we give on the main news page to-day is as near 100 per cent. accurate as makes no difference.

Some of its recommendations are deep rooted. For instance, there will be some raised eyebrows in Golden Square and New Oxford Street about the suggestion that the combines should be restrained from all expansion apart from that to which they gave verbal assurance to the Board of Trade.

As I see it this paragraph means that they cannot expand as renters or manufacturers. In other words, the vertically integrated combine, if this proposal is adopted, has reached its limit.

We may expect some supercharged conversations on this subject before the summer is out.

AS far as I can judge it the C.E.A. report comes down heavily on the subject of the independent exhibitor, and I imagine there will be many a pat on the back for W. R. Fuller when its contents have been fully published.

Of course, the independent is in a most difficult position while product remains in such short supply, and the C.E.A. was thoroughly justified in advocating that he should have a specially reduced Quota.

Most significantly I note that the B.F.P.A. takes the same view, and if anything constructive is to emerge from these two reports, I would suggest that the independent may well find an easier time ahead of him.

THE C.E.A., of course, urges the retention of renters' Quota. This was fully expected and, indeed, I predicted it in last week's KINE.

All the same you may take it that there are some very influential voices behind the scenes in Whitehall who fully agree with the B.F.P.A.'s attitude, which is that renter's Quota should be abolished.

There is a tug-of-war ahead on this subject, but the C.E.A. report will undoubtedly prove an influential consideration.

BOTH the reports favour the abolition of Quota based on footage, but they disagree on what is to be substituted. The exhibitors, I understand, are against the present Quota on shorts and favour its eventual abolition.

This will be a blow to the documentary industry, which has done some distinguished work, and I think that many people will disagree with the expressed C.E.A. view which, I understand, is that the public has grown tired of films of this type.

Both Associations are well aware of the possibilities and dangers of 16-mm. film, and both are firm in their request that substandard should be covered in the new Films Act.

I believe the exhibitors are pointing out that existing footage figures should not apply to 16-mm. where footage is naturally a very different thing. This is a simple point which emphasises how practical the whole C.E.A. report is.

BOTH Associations, too, are dissatisfied with the Films Council as it now stands. Both want to see more Trade representation—particularly their own—on it.

On the whole, I believe the C.E.A. report adopts a cordial tone to the British film Industry and stresses the successful advance made by our production Industry.

CRITICISM of the Associated British set-up comes from both Associations, and is combustible stuff indeed.

The C.E.A. has a now traditional policy which is resolutely set against any foreign ownership in the major circuits. Indeed, the Association in its criticism of the Monopoly Report said that existing minority holdings should be taken over by British interests.

Since then Warner Bros. has been allowed to increase its holding in Associated British very substantially, and the implied criticism in both these Association reports is merely a formal echo of remarks which were widespread throughout Wardour Street at the time the news became public many months ago.

THE C.E.A. is anxious to make sure that there will be no more foreign infiltration into the combines and it wishes the historic verbal undertaking between the directorate and the Board of Trade to be incorporated into the new Act.

The B.F.P.A. goes further and bluntly says that steps should be taken to de-Americanise the whole corporation. De-Americanise is a deplorable word, but there is no doubt that the producers are campaigning with this in view.

WELL, these two reports will give the Industry plenty to chew on, and I suggest that they should be studied in great detail by every responsible person in the Trade. For they will play important parts in the shaping of this Industry for years to come.

The K.R.S., as is well known, is not making a report. It fairly obviously cannot do so at this stage, for its interests are so sharply divided. Meanwhile, a spot of bother has arisen among the short film producers, who are equally divided in their attitude to the new Quota Act.

HONESTY is one thing, politeness another. It would be considered the thing to sit down and polish off two or three pretty paragraphs congratulating all concerned on last week's joint dinner between the C.E.A. and N.A.T.K.E. to celebrate the national agreement.

Candour, however compels me to say that the evening was quite the dreariest I can remember for many years and only the presence of a cheerful gang of West country exhibitors at my table saved the night from being a complete fiasco.

The batting was opened by Herbert Morrison, whose speech I had previously read in manuscript, when it seemed pretty dull. At the dinner table, I fear me, it turned out to be dreary in the extreme. Nor was it helped by the antics of Tom O'Brien, who got up and walked round from the top table and argued with some people who were proving very restless.

FRED PRIOR, who can speak with a salty air of worldly wisdom, followed Mr. Morrison. He was far from his breeziest but he said many wise things, and we report him fully elsewhere in this week's KINE. He was rather like a batsman trying too hard to make up for earlier failures. Indeed, the whole evening reminded me of a Test Match, with Hutton out for nothing and with men like Dennis Compton becoming flatfooted and slow.

Prior was in turn followed by Vincent Tewson, secretary of the T.U.C., whose speech was even duller than Mr. Morrison's.

Continuing relentlessly, Mr. Tewson was followed by George Isaacs, the Minister of Labour, who was also dull.

THEN came Arthur Rank, who, I notice, has now removed a moustache which has been photographed by so many cameramen. It was not Mr. Rank at his best.

He, too, had been tied up by the spin bowlers.

Jack Smith, General President of N.A.T.K.E., then set to and brought the proceedings to something very near life, but he soon gave way to Tom Williams, the Minister of Agriculture, who was far from brilliant.

LAST but one we had our old friend Tom O'Brien, who began his speech by saying: "I don't want to resurrect the dead . . ."

In the circumstances this seemed rather rude, for we had been worrying for nearly two hours. He then congratulated the Industry on a "very unique occa-

Continued on page 6

". . . Then we went to the pictures"

LONG SHOTS—Continued

Korda Back Denies Link-Up With Selznick Here

sion," broke off to argue with some people who had not been listening to him, and proceeded to treat us to 20 minutes 15 seconds of O'Brien cross-talk.

WALTER FULLER came on like a No. 11 batsman at 10.36. He was adequate, but more subdued than usual and one could not blame him.

Speechifying drew to a close at 10.49, having started at 8.45.

Afterwards there was the dancing. By this time I had taken my place in the rush for the car park.

There is a limit.

JULES SIMMONS, General Sales Manager of Anglo-American, who has been put in charge of the company following Lou Jackson's resignation, rings me up to tell me that he has been inundated with messages of congratulation.

There have been so many that he cannot reply to them all personally. He asks that this be taken as evidence of his gratitude.

Writing of Anglo-American, by the way, A. S. Whittaker has dropped me a note pointing out that the KINE. was at fault recently by describing someone else as publicity director of the company. Everyone knows Whitty's position, but here is a formal correction so we can all feel happy.

WHAT is the most remarkable success in West End show business to-day? I suggest without hesitation that it is "Les Enfants du Paradis" at the Rialto.

This picture is having a most extraordinary run. I drove past in the slush last week and people were queueing up in a blizzard. Walking back from lunch only yesterday I estimated that there were more than 300 people waiting outside the theatre.

Size for size I have never seen anything to beat it. The theatre is small and only quietly publicised, but it is playing to astonishing business.

HOW do you account for this? The film is a very fine one, but it is in French and it is very long. It has not the simple emotional values and prettiness of "Sous les Toits de Paris." Yet queues outside the theatre are ordinary kinema queues. This is not an exclusive appeal to specialists and highbrows. You saw precisely the same queues waiting for "Blue Skies" a few weeks ago.

I suggest that the answer is to be found in my remarks of a few weeks ago—that a silent revolution in public taste has occurred during the last few years and that not everyone has yet realised it.

SIR ALEX KORDA arrived back in London last week from one of his frequent visits to the United States.

As I said some time ago, the gossips are busy linking up his name with that of Selznick.

The two men are known to be close friends and Selznick's new renting company might solve some international distribution problems for the new Korda product.

Sir Alex assured me, too, that there was no truth in the story.

WRITING of Selznick, I called on Bill Erbb at the Savoy one evening last week.

Erbb who was a Paramount executive for many years, is in charge of the London end of the new Selznick Renting Organisation. He is up to his ears in it, working under difficulties, but hopes to get some office accommodation fixed up soon.

Over here with him is Dan Sangster, a public relations specialist from the States.

A NEW Yorker with a deliberate manner, Sangster had a lot of questions to ask about the complicated film position in this country. In particular, he asked my private opinion about alleged anti-Hollywood tendencies in the national Press.

Erbb and Sangster anticipate that "Duel in the Sun," which, I see, is now having a spot of censorship bother in the States, is likely to be seen in this country in April. The first print is expected here next month.

ONE day last week I had a long talk with James Perkins, recently appointed managing director of Paramount, just before he left London on his way back to a production conference in Hollywood.

A quiet man with a keen sense of humour, Mr. Perkins was able to tell me with justifiable pride that he would be going back to New York taking with him details of the company's record year in all its history in Britain, a state of affairs which reflects the powerful product of which it has been the fortunate possessor.

A modest man, Mr. Perkins smilingly told me that he did not consider he really knew much about this highly specialised market of ours just yet. but my own impression after talking with him is that he has bored down deeply into the whole subject.

ARTHUR RANK, who never does things by halves, is giving a dinner to his own executives at the Dorchester on Thursday night, and the guest of honour will be none other than Sir Stafford Cripps.

I look forward to the evening with considerable interest.

It may produce some valuable off-the-record news about the Government's attitude to the Quota Act.

THE clock slipped back a matter of ten years at Birkenhead on Monday when Southan Morris reopened the Ritz. A glow of green and red neon—the first I had seen since the war—pin-pointed the location as our car emerged from the Mersey tunnel.

Cheers marked our progress to the theatre, the streets round which were packed with enthusiastic crowds scarcely less than those which greeted Gracie Fields a decade ago.

WITHIN the foyer were the huge banks of flowers from renters and other well-wishers. There were the flashes of the still men and the arcs of the Movietone cameramen; the local big-bigs, visiting celebrities, Trade friends from town, the Guards' trumpeters and the regimental band.

These ingredients combined with a fine stage and film programme, had been skilfully welded by Southan Morris into one of the most brilliant shows ever put on either in the provinces or elsewhere.

Close-Ups
by
SCREENCOMBER

Atmosphere

STRIKING a match on her goose flesh, I asked the usherette how she enjoyed all this dressing-up business. She glanced with obvious distaste at her scanty hula-hula costume, sniffed loudly through her red nose, sneezed, wiped her streaming eyes and remarked, "Dressing-up, you call it? Undressing is what I'd say it was," pointing to an expanse of frozen flesh which reached from the Russell to the waist. "This South Sea Island lark is all right in sunny climes, but it's no joke in Peckham in a perishing cold spell."

She had an attack of the shivers which I had, at first glance, mistaken for the introduction to one of the hula dances. "Never mind," I comforted her, "It'll soon be summer and then you'll be glad of the outfit." "In the summer," she answered, "old fish-face upstairs dresses us up as Esquimaux and sends us round selling his Igloo Ice Blocks." I bade her goodbye, buttoned up my overcoat, adjusted my scarf and went into the freezing theatre where the fuel cut had done little to help convey the atmosphere of the South Sea Island epic.

Matter of Degree

SPECULATION is rife about the sort of cash being paid James Mason on his new contract with Korda. No figure has been mentioned and we can only wait until Mr. Mason himself gives a hint. A figure can usually be guessed, according to the degree of rudeness with which he treats his employer. If he refers to him as an ordinary "twerp" you can bet he's down in the £30,000 a picture class. Should the boss become a "big twerp," then it is more like £40,000, but knowing Korda's lavish generosity in these matters you are likely to find him in an even more exalted class.

Not Enough

JUST being a critic is not enough. It merely makes him into a martyr and a popular hero among his fellow-critics. Something more subtle should be devised, like the publicity man who would hand round great plates of caviar with lots of lemon and then knock it flying out of the critic's hand and trample on it before a spot could reach his mouth. The mental and physical anguish resultant was almost more than human nature could stand and the reason why so many critics make a fashion of wearing straw in their hair is not due to the number and quality of the films they have to see but to the fact that they once suffered at the hands of this great cruel ogre of a publicity man, way back in the early days.

Selznick in Duel Over "Sun" with Decency Legion

BREEN OFFICE INVOLVED: "VIOLATION OF PRODUCTION CODE OVERLOOKED"

DAVID O. Selznick faces trouble with "Duel in the Sun," now running at three Los Angeles theatres.

The Federation of Protestant Churches petitioned him to delete omedy sequence showing Walter Huston as a Frontier parson cknowledging the tempting charms of a half-breed Redskin played y Jennifer Jones. The Federation also complains that "throughout he film wrongdoings win every contest with the right."

The National Legion of Decency as deferred its decision to conemn "Duel" pending Selznick's onsideration of proposed cuts.

Neil Agnew, Selznick's executive, lew from New York to Hollywood ver the week-end following a onsultation with Legion officials, ringing revision demands which, f not made, will result in condemnation and the ordering of a oycott by 28,000,000 Catholics.

The objections are fundamental. nd Selznick faces the tearing of he film to ribbons or bucking pposition estimated to represent 0.000,000.

The controversy is likely to involve Breen's office, which lledgedly overlooked several violaions of production code much raver than those for which Howard Hughes was deprived of ode seal on "The Outlaw."

Several major studios have ssued directives to production and riting departments urging greater aution in the treatment of ubiously moral or daringly ealistic story material.

FOOTNOTE: A KINE. correspondent writes from New York: "'Duel in the Sun' is condemned n account of lack of moral compensation, indecent exposure (of ennifer Jones), sadism and rutality (Gregory Peck kicks her n the face and they kill each ther in the bloodiest gun battle ver filmed), and a comedy equence involving a minister of eligion."

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London Managers Call Meeting

The annual general meeting of he London branch of the Cinema Managers' Association will be held t Dennison House, Vauxhall Bridge Road, on Sunday, January 9, at 12.30.

The meeting will be preceded by n open meeting of London managers and assistants at 11.

A handbill prepared for the occaon and signed by Harry J. Brett alls on all nominee members of he C.E.A. to attend and alleges hat "it is the duty" of anyone ot a nominee member to be resent.

Garbo for Selznick

Greta Garbo has been signed by avid Selznick to play the name art in a film dealing with Sarah ernhardt. No date or other prouction details are yet available.

From Circus to Films

Burnley Palace, which has been iving a circus, will change over o films on January 13 when Theirs is the Glory" will be hown.

Balcon Demands A.C.T. Apology On Wage Probe

GEORGE ELVIN, general secretary of A.C.T., has crossed swords with Ealing producer Michael Balcon. Balcon wrote to Elvin this week following information which he received from his associate, Harry Watt, in which it was disclosed that A.C.T. has contacted the Australian Council of Trade Unions, stating that "the rates paid to Australian technicians on 'The Overlanders' were about 50 per cent. less than the rates paid to British technicians as laid down in an agreement between this union and the B.F.P.A."

Balcon demanded a withdrawal of this statement.

But Elvin has replied ". . . you quote certain salaries, but not all of them. Perhaps there are bigger differences between rates paid and the agreed rates for those you do not quote. I suggest you let me have the full list of salaries paid."

A.C.T. points out that it is anxious to ensure that British producers are not tempted to make films overseas because of the possibilities of cheap labour. Its information concerning "The Overlanders" came from "a reliable source."

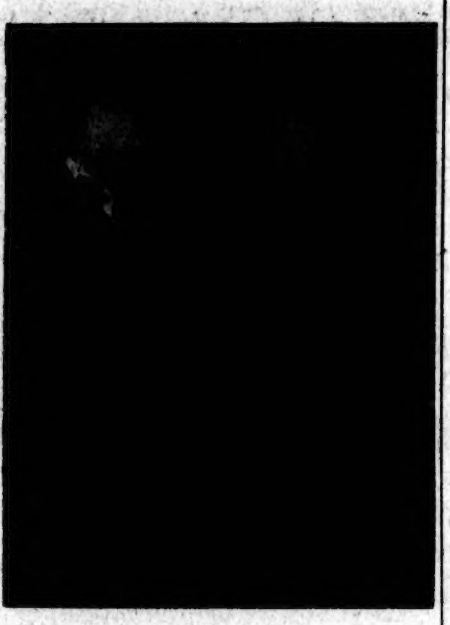
Says Elvin to Balcon: "Even at the rates you quote, it would have cost your company at least 50 per cent. extra for salaries and wages if a complete unit had been sent from this country to Australia."

Says Balcon: "It should be known that, despite the financially hazardous nature of the production at the outset, all our negotiations with technicians were properly carried out in the absence of any representative body of technicians in Australia. These negotiations were carried out by technicians themselves belonging to your own Association and one of whom is on your General Council."

Film Deliveries Unaffected by Strike

"All our deliveries are up to date and none of our drivers has ceased work in sympathy with the road haulage strike," an official of Film Transport Service told the KINE. on Tuesday.

"Whether there is any likelihood of a stoppage at a later date depends entirely on the course taken by negotiations later this week," he added.



J. Arthur Rank presents the "Picturegoer and Film Weekly" gold medal trophy to Laurence Olivier for his successes (voted by 'Picturegoer' readers) three years running in "Rebecca", "Lady Hamilton", and "Henry V"

ENTER PATHE NEWS SCOTTISH EDITION

Monthly Supplement

SCOTLAND is to have a special edition of Pathé News. Starting with the January 13 issue of the reel, a monthly supplement, devoted exclusively to Scottish news and views, is being circulated to all Pathé subscribers north of the Tweed.

The monthly special, running to between five and ten minutes, contains items not covered by the general Pathé issues. Its production is governed from Wardour Street and cameramen will travel to Scotland as and when items are decided upon.

Describing the innovation to the KINE., Howard Thomas, producer of Pathé News, said it was one of the many developments planned by the newsreel. "We are aiming," he said, "to make Pathé News more representative of the world beyond London.

"I found a distinct need for something on these lines during a recent visit to Scotland. There is plenty of material there and we believe this special edition is the answer.

"It is a serious effort to give Scotland its own newsreel. In addition, it is our aim to include more Scottish items in the national newsreel."

The first issue of the Scottish edition was photographed by a Scottish cameraman, has a commentary written by a Scot and spoken by McKechnie. The items are: Scotland *v.* Wales at table tennis; National Coal Board takes over Scottish mines; Peebles forestry commission and the Prestwick airport mystery.

To Become Theatre

The Corn Exchange, Kilmarnock, presently used as a kinema, will be converted to use as a theatre under a gift made by Sir Alexander Walker to the town.

U.S. TO HAVE FIRST PRE-FAB. SUPER KINEMAS

Kaiser Answers the Skouras Challenge

HENRY KAISER, Californian war production tycoon, whose industrial empire is to yield cheap motor - cars and prefabricated houses, has practically convinced the Skouras brothers that he can solve the film Industry's acute problem of theatre building. Charles Skouras has challengingly ordered Kaiser to put up in Long Beach, the world's first "prefashioned" movie theatre.

Styled to surpass the beauty of such theatres as could be built on the spot under present labour and material shortages, this specimen house, to be called "The Crest," will seat 1,164. Of all steel construction, with gypsum panels, every item including walls, ceilings, plumbing, decorations, and even the box-office, will be cut and built at the factory and assembled in record time—six or eight weeks—on the site.

Kaiser insists that this represents the theatre building method of the future, all over the world.

If "The Crest" is all that Kaiser promises Skouras it will be, Fox West Coast and other major chains will immediately start large-scale theatre expansion, notably in small towns.

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Kinemas and the New Fuel Cuts

Kinemas — in common with theatres, hotels and restaurants—are not affected by the new coal allocation scheme outlined by Sir Stafford Cripps, President of the Board of Trade, and Emanuel Shinwell, Minister of Fuel and Power, at a Press conference on Monday.

These consumers are regarded by the Government departments as being outside the "industrial" list drawn up for the new system.

Overcrowded Sunday Performance Fine

Croydon magistrates fined a Thornton Heath kinema (the State, controlled by Regal, Kennington, Ltd.) £10 with two guineas costs on Tuesday for allowing unaccompanied children to see the Sunday, October 27, performance of an "A" film, "Destination Tokyo."

R. Tilbury, for defendants, said that he put a little of the blame on the Croydon Council for fixing Sunday hours from 5 to 11. This produced one house uncomfortably full: queueing patrons "overwhelmed" the staff.

A summons against the manager, Sidney Charles O'Connor, for aiding and abetting, was withdrawn because of a lack of sufficient evidence.

DETAILED ANALYSIS OF C.E.A. AND B.F.P.A. REPORTS—continued from page 3

A Year-to-Year Ratio Based on Product Available

POSITION OF 16 mm. SHOULD BE MADE CLEAR IN NEW ACT

HERE is a detailed summary of the two reports on the Quota Act.

The C.E.A. report starts by asking that permanent measures should be taken to "freeze" the verbal undertakings already given to the Board of Trade by the three combines.

The Association then asks that the three vertically integrated combines be restricted from further expansion of all other activities not included in the original undertaking.

Independents

The C.E.A. first of all appeals for a special Quota for independent showmen in competitive situations and it is significant that the B.F.P.A. report is in substantial agreement on this point.

The C.E.A. points out that approximately 1,000 independent exhibitors are defaulting on their present Quota and suggests that there should be a separate Quota for independents, with a substantially reduced obligation to play British films.

On present experience, the report advocates a Quota of not more than 10 per cent.

Renters' Quota

The C.E.A. entirely opposes the present campaign for abolition of renters' Quota, and argues that unless renters' Quota is continued British production might become limited to three groups.

The report mentions that there must obviously be a further group of producers for whom a circuit release is not a first essential. Independent exhibitors should be able to book their entire programmes, both American and British, through the renters with whom they normally trade.

On the subject of the making of British films by American producers, the C.E.A. goes on record with the statement that it is not impressed with the suggestion that the Trade does not want the Americans to have any further interest in British production.

It argues that an important effect of continuing renters' quota would be to decrease the flow of dollars to the United States and it believes that the distributing houses should make British films of a high-cost level. Indirectly, the exhibitors' report suggests that the American companies should be prevented from producing the cheaper type of British production, but should make only those which they would want to show in the United States.

Fixing Quality

Exhibitors want quota fixed on a year-to-year basis after consultation with the Cinematograph Films Council. The ratio fixed would be decided after surveying the available product.

The present system whereby quota is fixed without regard to availability is considered wholly unsatisfactory.

Footage Fails

Exhibitors do not like the footage basis on which quota is fixed. They want to see it abolished and the percentage calculated on numbers of films.

This, they say, would be much simpler all round.

Featurettes and Shorts

The report says that exhibitors like the length of the British featurettes, but the quality generally needs to be greatly improved.

In the normal way the present percentage of shorts quota is considered too high, and there is a feeling among independents that the public is tired of propaganda and documentary films.

In brief, the C.E.A. policy is that the quota for shorts should either be reduced or abolished altogether.

The exhibitors, incidentally, are opposed to the idea of separate quotas for first and second features.

Expansion

The C.E.A. is anxious that the recent verbal undertakings given by the three combines to the President of the Board of Trade should be incorporated into the new Act.

It is made clear that independents wishing to form themselves into circuits should have the right to expand to combine comparable to the existing major circuits.

16 mm.

The exhibitors ask that the position of 16-mm. films should be made clear in the new legislation. In the present Act the footage is all based on 35-mm. standards, and, as the report points out, this figure could not possibly apply to 16 mm.

Co-operative Booking

The C.E.A. asks that the principle of co-operative booking should be established in the Trade.

Safety Margin

At the present time, says the C.E.A. report, there is not sufficient difference between renters' and exhibitors' quota.

With the production of British films at a low ebb there is a danger of exploitation. The report therefore urges that the margin between production and exhibition should be increased sharply.

Films Council

The Cinematograph Film Council is criticised, exhibitors maintaining that it should have a greater Trade representation. The C.E.A. would particularly welcome an increased representation on behalf of independent film exhibitors.

Continued at foot of next column

The report adds a rider that if the Films Council is to have the responsibility of fixing the Quota, then the independent members of the Council should be in the position of having the final say.

British Control

The C.E.A. again puts on record its policy of British control for British kinemas, and repeats the stand it made in its reply to the Monopoly Report two years ago. Its policy, in short, is that no foreign - controlled corporation should be permitted to hold any interest in British kinemas, and that existing minorities should be permitted to hold any interest in British kinemas, and that existing minorities should be transferred to British subjects.

The new C.E.A. report asks if it is intended to give legislative effect to verbal undertakings to keep British control of the big circuits.

Arthur Rank has written directly to Sir Stafford Cripps, putting on record points where he disagrees with the C.E.A. report.

Associated British agrees with the main body of the report, disagrees with the paragraph about the British control for British kinemas, and disagrees with the Association's policy that the three big circuits should not be allowed further expansion.

B.F.P.A. Says Renters' Quota is No Longer Necessary

SEPARATE RATINGS FOR SECOND AND FIRST FEATURES

THIS is a detailed analysis of what the British Film Producers' Association has recommended in its 5,000-word memorandum, published on Tuesday.

U.S. Influence

The Association states emphatically: "We cannot accept this view . . . that British films should now be able to stand on their own feet." The 1938 Act had been in existence only 18 months when the war upset Britain's film production economy. British feature output dropped from a 1936-8 registration average of 223 per year to a 1941-3 average of 58.

But, argues the Association, in neither the two World Wars were Hollywood pictures handicapped to the same extent as our product. Through reasons over which our producers had no control, U.S. producers gained considerable advantages in the British market during the 1939-45 war years. Hollywood coffers were filled during the war years by some £11,400,000 per annum paid in British dollars (estimated by U.S. companies), compared with an annual dollar payment by Britain of some £7,000,000 during the four years prior to 1939.

Further, producers say that figures show that during the 12 months ending October 31, 1946, the U.S. took 18.1 millions from Britain in payment for Hollywood film fare.

The Board of Trade complicated matters, according to producers. Its permission for Warner Bros. to acquire further interests in A.B.P.C. (that was in 1945), although Britain was desperately short of American dollars, only resulted in increasing the U.S. influence on the British Trade and adding to the difficulties of our producers.

Those are a few reasons why the B.F.P.A. makes this challenge to the Board of Trade:—

> "We claim that, in so far as the Act of 1938 has not produced the results which Parliament, the public and the British film Industry itself hoped to secure when it became law, this is due chiefly:
>
> (*a*) To the unfavourable conditions in this country brought about by the war, and (*b*) to faults in the Act itself which have come to light as a result of practical experience of its operation over the last eight years.

The report goes on to reiterate that the film business, which the Government intended to strengthen when it passed the original Act, was, in fact, considerably weakened as a direct result of the A.B.P.C.-Warner concessions.

"The Quickie"

The new Act should, say the producers, take a different form from the Acts of 1927 and 1938 in many vital matters.

The fact that the Acts have been based on a policy that a renter and an exhibitor Quota will assure a fair showing for British films had merely resulted in a large number of poor quality pictures being made . . . the "Quota Quickie."

That was a direct result of the renter quota regulations. Now, because of the rapid expansion of the production Industry, the B.F.P.A. says that renters' Quota is no longer necessary and should have no place in the new Act.

Exhibitors Different

But the obligation for exhibitors to show a prescribed number of British films has been a good thing, according to the report. It has encouraged the making of good entertainment films.

So the B.F.P.A. tells Sir Stafford: "Renew the exhibitors' Quota."

This, says the Association, should be done on this basis: Assess a picture for Quota purposes according to whether it appears in a particular kinema's programme as a first or second feature. British pictures should no longer be assessed by the "footage" or "costs" test.

Further, the B. of T. should be empowered to reduce the Quota below the level in force generally, for any Quota period in favour of any kinema which satisfies the

Continued on page 37

TRUMAN WANTS U.S. WAR TAX TO CONTINUE

PRESIDENT TRUMAN, speaking to the U.S. Congress last week, disclosed plans to urge the continuance of the war-time 20 per cent. admission tax and other excise levies.

He also called for labour legislation to prevent jurisdictional strikes . . . such as the one which has been on in Hollywood for some months.

Truman also asked for support of a programme of vigorous enforcement of anti-trust laws.

Meanwhile, U.S. municipal and state governments are trying to impose local admission tax laws. M.P.A. estimates that 44 state legislatures prepare to meet the governors of 12 states to recommend taxes on admissions.

S.R.O. Establishes Ten U.S. Centres

The newly formed David O. Selznick's Selznick Releasing Organisation has to date ten sales offices operating in key U.S. cities. E. L. Scanlon is chairman and the board and treasurer of the company, with other board appointments, including Neil Agnew, S.R.O., president, and Richard Greenlee.

Leonard R. Case has been made assistant treasurer and assistant secretary.

Huth Takes Over Black Film for Korda

Harold Huth has taken over the production and direction of "West End Central" from producer Edward Black and director Brian Desmond Hurst, writes the KINE.'s Studio Correspondent. Huth, who will make the film at Worton Hall for the Korda group, starting next week, says that his future pictures will be as an independent producer.

Huth left Gainsborough shortly after the Ostrer resignation. Edward Black, who is on loan to Korda from M-G-M-British, is producing "A Man About the House" at Sound City.

Renter Apologises for "Too Hasty Action"

A ban imposed by Otto Bolle, managing director of 20th Century-Fox, on Paul Holt, film critic of the *Daily Express*, has been withdrawn. Mr. Bolle has written to Holt apologising deeply for a "too hasty action."

The ban was imposed when Mr. Holt arrived at the Odeon, Leicester Square, on Monday of last week for a screening of "Meet Me at Dawn." A representative of 20th-Fox told the critic that Mr. Bolle objected to his remarks about "The Razor's Edge."

Three hours later, J. Arthur Rank telephoned Holt to apologise for the occurrence and to give his assurance that it would never happen again in any kinema controlled by his companies.

The film section of the Critics' Circle sent a letter to Otto Bolle "deploring" his action.

Lucille Ball and Raymond Walburn in a scene from the Universal-International comedy LOVER COME BACK which G-F-D has scheduled for presentation in its next group of Trade shows

BRITISH SCOPHONY IN NEW U.S. COURT HEARING

THE U.S. Department of Justice last week appealed to the U.S. Supreme Court following the New York Federal District Court's dismissal of Scophony, Ltd., British defendant, in the Scophony anti-trust suit.

In a petition filed by Joseph B. Marker, chief of the New York office of the D. of J.'s anti-trust division, the Government contends that Federal Judge Edward A. Conger erred on November 8 when he held that the British company does not come under section No. 12 of the Clayton Act, which provides that a firm may be sued only in an area where it does business. The appeal claims that Scophony, Ltd., does business in New York through Scophony Corp. of America, which has been retained as a defendant in the suit. Judge Conger had ruled that the last business done here by Scophony, Ltd., was in 1942.

Technicolor In Quest of a Site Finds Itself "In a Spot"

SEARCH GOES ON WITH DEMANDS FOR COLOUR INCREASING EVERY DAY

THE Government has, to date, refused Technicolor permission to build extensions to its present plant at Harmondsworth: but the Ministry of Civil Aviation has told the company "unofficially" that it will be acquiring the present laboratory site—the lease of which expires in 1951—in connection with the future expansion of London Airport.

These facts, revealed exclusively to the KINE., follow current reports from the British studios that producers, scheduling more colour subjects for 1947 than at any time in British production history, are cancelling pictures and writing off contracts owing to the lack of facilities.

British producers have announced the making this year of 13 films in colour. Technicolor tells the KINE.: "We cannot operate four production units at one time, but we expect to be able to make up to seven films this year. This, however, depends entirely upon the length of the shooting schedules of the various producers concerned."

B.F.P.A. Support

Technicolor is now negotiating with the Government for permission to put up a larger plant, backed by the British Film Producers' Association. The Government has offered the company several new sites, none of which have as yet been acceptable to Technicolor.

The statement continues: "When the new plant is in full operation our capacity will increase to about 20 pictures per year. In 1948 it is expected that the increased facilities will begin to be available, and will be fully available when the new laboratory has been built and is in full operation, which may take three years depending upon the action which the various Government departments can take to make material and labour available to us.

"We expect an additional number of cameras to be available in England and deliveries are expected to commence in 1948."

Producers point out, writes the KINE.'s Studio Correspondent, that if Technicolor was to make more cameras available before 1948 it would result in a bottleneck in release prints. More cameras must be coupled with additional laboratory facilities.

Producers in Dispute

But the current shortage is causing high level disputes between producers. Each wants a camera for his picture and the cancellation of a subject often means heavy financial loss because of various artist and technician contractorial arrangements.

These pictures have been announced by British producers for Technicolor this year: "Salome," "Bonnie Prince Charlie," "Carmen" (Sir Alexander Korda group); "Jassy," "Melba," "Christopher Columbus," and possibly another from Gainsborough; "Beau Brummell" (Two Cities), "Scott of the Antarctic" (Ealing), "Blanche Fury" (Cineguild), "Red Shoes" (Archers) and "Blue Lagoon" (Individual). Laurence Olivier's "Hamlet" is expected to be a Technicolor "must" and other titles have been contemplated by The Archers and Two Cities for colour.

James Carter, executive producer for Southall, Hammersmith and Twickenham studios, says that he hopes to have a Technicolor picture in production at Alliance (Hammersmith) before the end of the year.

Producer Sydney Box said: "I want to make eight out of 12 of my films this year in colour. The cost is slightly higher, but it can be worked out on the final budget. Majority of pictures are better in colour.

Inadequate Service

"We still have insufficient lighting gear for colour work, but this is lent by one studio to another. Gainsborough has a £16,000 lamp order to come.

"Producers are getting an inadequate colour service, but, of course, the Technicolor service is quite adequate to the company's existing plant.

"I for one would welcome a new colour process if it were as cheap and of as high a quality as the present system."

FOOTNOTE: E. W. Wingrove, secretary of the B.F.P.A., says that recent tests of Agfacolor, manufactured by Gevaert, are of a good quality. It is expected that several thousand feet of the stock will be available shortly for test purposes. It will be a long time before Agfacolor is a commercial possibility.

A.B.C. Reject St. Helens Trades Council Request for Pre-Booking Facilities

ST. Helens Trades and Labour Council is dissatisfied with the reply received from S. K. Lewis, public relations officer, A.B.C., to the representations which have been made to local exhibitors for the reinstitution of pre-booking facilities. A deputation of the Council recently met exhibitors and stated their views.

Coun. Hughes, of the Trades and Labour Council, has received a letter from Mr. Lewis, who states that the increased attendances show that, as continuous performances do, in fact, cater for a greater number of kine-going population, it was felt on the basis of endeavouring to provide the greatest good for the greatest number, it would be a mistake to introduce separate performances.

". . . We would have no hesitation in acceding to your request if in the light of experience we felt that it was for the ultimate good of the general public."

Fire Closes Kinema

Damage estimated at £250 was caused when sound equipment, including the loudspeakers and screen, were destroyed by fire at the Victory Kinema, Sandy, Beds. The kinema will be closed for an indefinite period as damage was done to the building's structure at the stage end.

BIRKENHEAD RITZ OPENED

The Pride of Southan Morris Circuit

WITHIN barely ten years of its opening, the Ritz, Birkenhead, the finest theatre on the S.M. Super Cinema Circuit, has already collected three notable anniversaries.

The first in 1937 when milling throngs held up traffic for three hours at the opening by Gracie Fields; the second in 1941 when the theatre was destroyed in the Liverpool blitz with great loss of life, and now, Monday, January 13, 1947, when the reconstructed theatre was reopened with as brilliant a ceremony and amid scenes of scarcely less enthusiasm than those which marked its inaugural opening.

Every one of the 2,500 seats was occupied, guests included the Mayors of Birkenhead and neighbouring towns and other civic and local notabilities, trade visitors and friends, who included Otto Bolle, Jim Pattinson, S. Myers, J. Vegoda, D. Jones, E. E. Lyons, etc.

A Fine Building

The rebuilt Ritz, with its modern furnishings and its post-war equipment, resumes its place among the finest kinemas in the country.

Its rebuilding has special significance for the trade, as it is the first ocasion that a blitzed theatre has risen, literally from its ashes

While it is true that Southan Morris and his principal architect, Webb Shennan, were fortunate in having to deal with a liberal-minded and sympathetic local authority, much of the credit is due to the former's own persistence and enthusiasm in seeking to rehabilitate what is, perhaps, his pet theatre.

The result of this team work was apparent at Monday's charity première in aid of the Birkenhead Hospital and the C.T.B.F., and the appreciation of the local public was evident by the extent that the original target of £2,000 for the former was surpassed.

Town's Gratitude

The gratitude of Birkenhead to the directors of S.M. Supers for rebuilding the theatre and also for their munificent gesture was expressed by the Mayor when he declared the Ritz open.

Frank Lawton looked in for a moment and also bestowed his blessing. The programme was worthy of the occasion. It was opened by the band of the 22nd (Cheshire) Regiment, and before the actual ceremony a fanfare was sounded by the trumpeters of the Horse Guards. Robinson Cleaver and Molly at the Wurlitzer organ and piano were followed by Lionel Gamlin, British Movietone News commentator, a local man himself, who introduced a number of other local celebrities in an "In Town To-night" feature, Gwen Catley sang one or two numbers, and Billy Cotton, no stranger to these S.M. openings, and his band, rounded off the stage performance.

The film show was Paramount's "Blues Skies."

A full architectural design of the Ritz will appear in the February issue of the IDEAL KINEMA.

FINANCIAL FACTS AND FIGURES

A Good Deal of Selling of British Lion Issues

By V. J. BURTT, the "Kine." City Editor

INVESTORS have been taking stock in the kinema share market and the result has been a medley of movements with no particular trend. Whereas African Theatres have risen a further 2s. 6d. to £6½, A.B.P.C. 3d. to 30s. 6d., British and Dominions 1s. 7½d. to 22s. 1½d., Dufay Chromex 3d. to 5s. 7½d., and General Theatres preferred 6d. to 30s., there have also been some reverses.

Among these, A.P.P.H. have slid back 2s. to 43s., following their recent sharp rise on the increased dividend. There has also been a good deal of selling of British Lion issues. British Lion studio 6 per cent. pref. fell 6d. to 25s. 6d., the 4 per cent. debentures fell £1 to £2 discount, and the 5 per cent. Notes £1½ to £3 discount. Moss Empires 3½ per cent. debentures declined £1 to £104, Odeon debentures 10s. to £108½, while United Entertainments 5s. ordinary shares slipped back 6d. to 11s. 3d.

Television Appointment

I. H. Cremieu-Javal, director of G.B. Equipments, Ltd., has been appointed a director of Cinema-Television, another of the J. Arthur Rank companies.

NEW COMPANIES

Earlestown Cinemas (Holding), Ltd.—Registered January 2. Capital, £25,000 in 25,000 shares of £1 each. Objects: To acquire stocks, shares, debentures or other securities, and to carry on the business of kinema proprietors and managers, etc. The directors are: Arthur Cohen, 7, Grove Hall Court, St. John's Wood, N.W.8, kinema proprietor; John H. Hill, Willow Hall, Halifax, solicitor; and Abraham Goldbloom, 89, Rodney Court, N.W.8. Secretary: E. R. Ashdown. Registered office: 18, Maddox Street, W.1.

Vandyke Picture Corporation, Ltd.—Registered January 4. Capital, £100 in 2,000 shares of 1s. Objects: To carry on the business of film producers, etc. The directors are: Roger D. Proudlock, 33, Roehampton Close, S.W.15; and Michael R. F. Lemon, 27, Albert Hall Mansions, S.W.7 (directors of Five Star Films, Ltd.). Secretary: Doris M. Birnie. Registered office: 20, Sackville Street, W.1.

Palace Cinema (Deptford), Ltd.—Registered January 1. Capital, £10,000 in 10,000 shares of £1 each. The directors are: Arthur Cohen, 7, Grove Hall Court, St. John's Wood, N.W.8, and David Freedman, 27, Church Mount, N.2. Secretary: Edward R. Ashdown. Registered office: 18, Maddox Street, W.1.

Pilot Cinema

Pilot Cinema, Ltd., point out that they are the owners of the freehold of the Pilot, King's Lynn, described in a recent paragraph in the KINE. finance page as the property of Harry Buxton. Mr. Buxton is, in fact, the leasehold owner of the property, the freehold being vested in the Pilot company.

SHARE MARKET BAROMETER

	1945–46		Latest.	Change.
	High.	Low.		
African Theatres Ord.	£6½	66/9	£6½	+ 2/6
Assoc. Brit. Corpn. 5/- Ord.	30/6	19/6	30/6	+ -/3
" " 6% Pref.	32/3	25/9	31/9	— -/6
" " 4½% Pref. Pf.	25/-	21/9	24/9	—
A.P.P.H. Ord.	46/3	25/6	43/-	— 2/-
Brit. & Dom. Films (12/-)	27/3	17/6	22/1½	+ 1/7½
" " 5½% Pref.	23/-	20/6	23/-	+ -/3
Brit. Lion 7½% Pref. (10/-)	17/-	11/3	15/6	—
Brit. Lion Studio Ord. (2/-)	—	—	5/6	—
" " 6% Cum. Pref.	—	—	25/6	— -/6
Capital Prov. News (5/-)	20/6	4/9	18/6	—
Cine Television "B" Ord.	6/7½	2/-	4/-	—
Dufay-Chromex Ord. (5/-)	6/1½	3/3	5/7½	+ -/3
Gaumont-British Ord. (10/-)	28/9	17/9	27/6	+ -/3
" " "A" Ord. (5/-)	18/6	9/9	13/6	+ -/3
" " 5½% 1st Pref.	28/9	21/6	28/6	—
" " 3¾% Debs.	£109	£101	£109	—
General Theatres Prefd. (6/8)	30/-	12/6	30/-	+ -/6
" " 3½% Debs.	—	—	£104	—
Kinemas Ord. (5/-)	12/7½	8/3	11/3	+ -/3
London & District (5/-)	8/6	6/9	8/3	—
Mde. Tussaud Def. (1/-)	6/9	1/4½	6/9	+ -/3
" " Prefd. Ord.	26/3	18/-	26/3	+ -/3
Moss Empires Ord.	47/6	39/3	47/6	—
" " Cum. Pref.	25/6	22/9	25/6	—
Odeon Theatres Ord. (5/-)	52/-	34/6	49/9	+ -/9
" " 6% Pref.	30/-	25/3	29/6	—
" " 5% Debs.	£106½	£100	£104	—
P.C.T. 10% Cum. Pref.	41/9	34/3	41/6	+ -/6
" 7½% "A" Pref.	33/9	30/-	33/9	—
" 7½% "B" Pref.	33/9	28/6	33/6	— -/3
" Construction 7% Pref.	32/6	26/3	32/6	—
Scophony (5/-)	16/6	4/-	8/6	+ -/3
Stoll Theatres Corpn.	23/9	13/4½	23/3	+ -/1½
Twentieth Cent. Ord. (5/-)	5/1½	3/-	4/-	—
" " 6% Pref. (10/-)	—	—	11/9	+ -/3
RECENT ISSUES.				
British Lion Ord.			6/1½	— -/1½
British Lion Studio 4% Deb.			£2 disc.	— £1
" " 5% Notes			£3 disc.	— £1½
Granada Theatres 1st Pref.			22/9	+ -/3
Moss Empires 3½% Deb.			£104	— £1
Odeon Props. 4½% Pref.			24/7½	+ -/1½
" " 3½% Deb.			£106	—
" " 4% Deb.			£108½	—10/-
United Entertainments Ord. (5/-)			11/3	— -/6

This Week's NEWSREELS

Commentary by the KINE.

January 13 Editions

CONTENTS

British Movietone News.—U.S. winter scenes; C.E.A.-N.A.T.K.E. dinner; strike of haulage workers; football: 'Spurs v. Stoke; football coupon winner.

Gaumont-British.—New U.S. Congress meets; winter scenes in England and U.S.A.; C.E.A.-N.A.T.K.E. dinner; film unit leaves for South Africa; ice hockey: England v. U.S.A.

Paramount.—King Abdullah visits Turkey; flu epidemic amongst horses; organ made from junk; strike of haulage workers; football coupon winner.

Pathé.—Ice hockey: England v. U.S.A.; Italian Premier in U.S.; C.E.A.-N.A.T.K.E. dinner; U.S. Jewish leader; General Marshall, new U.S. Foreign Secretary; personalities aboard *Queen Elizabeth*; prosperity survey No. 1; dancing in a lion's cage.

Universal.—C.E.A.-N.A.T.K.E. dinner; Ontario's new Lieut.-Governer; flu epidemic amongst horses; orange parade in U.S.; winter on the Riviera.

COMMENT

Up-to-the-minute news was secured by **Movietone** and **Paramount** in these editions with pictures showing the repercussions of the transport workers' strike on London's food supplies. Deserted markets, empty butchers' shops, hundreds of mail-bags awaiting delivery and people queueing for horse-flesh are some of the shots included.

All reels except Paramount secured pictures of the C.E.A.-N.A.T.K.E. dinner at Grosvenor House to celebrate the National Agreement, the main events being speeches by Herbert Morrison and J. A. Rank which were given considerable footage.

Movietone scored with scenes of the F.A. Cup tie between Spurs and Stoke at White Hart Lane.

Pathe's reporter was at Southampton to interview personalities disembarking from *Queen Elizabeth;* they included Madeleine Carroll, Sir Alexander Korda and Sir James Bissett.

Vivid pictures of the recent Japanese earthquake are included in January 9 editions by all reels.

January 9 Editions

CONTENTS

British Movietone News. — Sydney regatta; third Test Match; freeze-up in Montreal; grain elevator fire; Monty leaves for Russia; corvettes converted for peacetime duties; racehorses fly Atlantic; earthquake in Japan.

Gaumont-British.—Snow scenes in London; ski jumping; Field Marshal Smuts in Greece; schoolboys' exhibition at Westminster; war criminals on trial; racehorses fly Atlantic; B.I.S. opened in Prague; grain elevator fire; Monty leaves for Russia; third Test Match; earthquake in Japan.

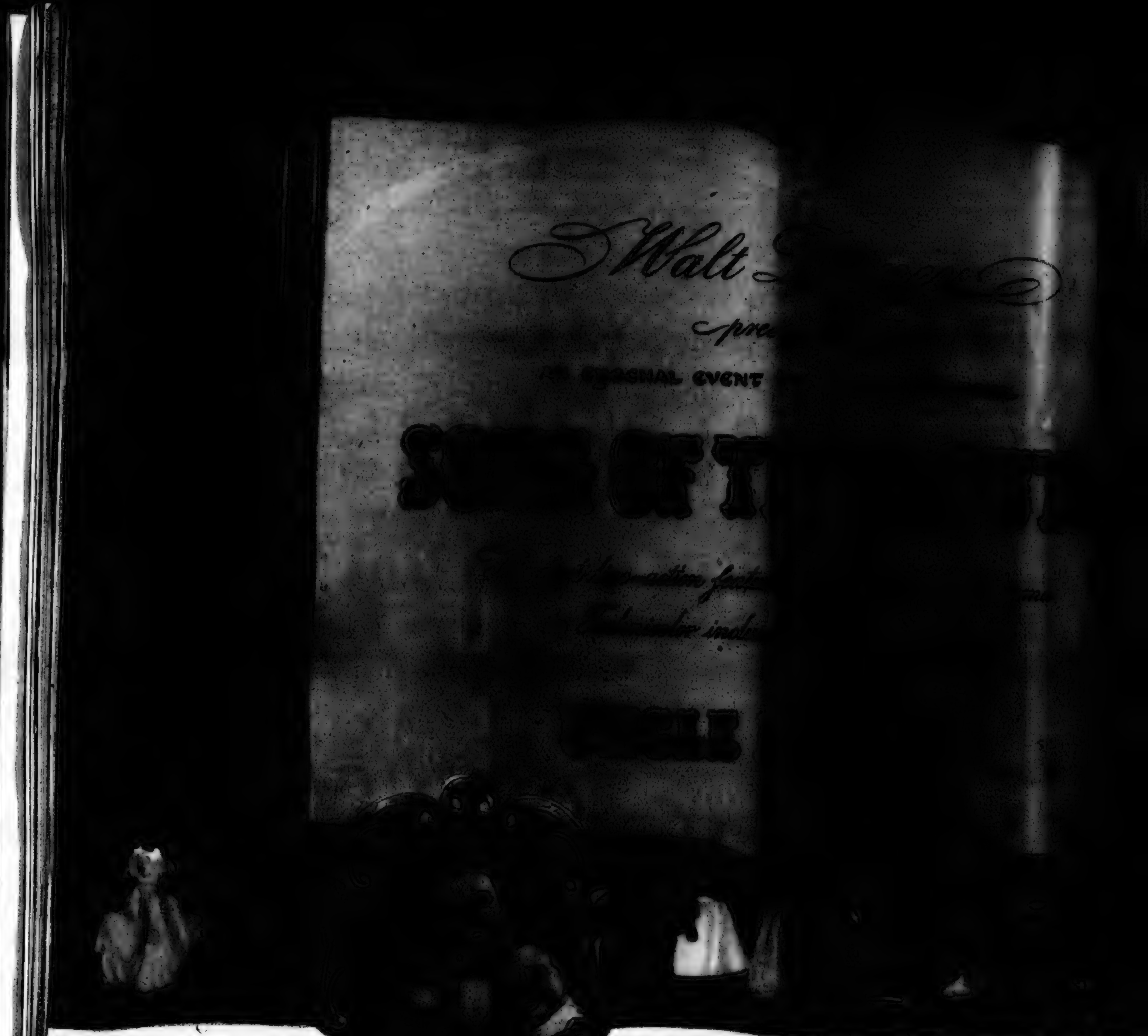
Paramount.—Liner ablaze at Birkenhead; racehorses fly Atlantic; Monty leaves for Russia; ski jumping; earthquake in Japan; girl weight-lifter; third Test Match.

Pathé.—Earthquake in Japan; liner ablaze at Birkenhead; American Republican meeting; Monty leaves for Russia; annual Scottish sports; Jewish Leader Shertok; third Test Match.

Universal.—Earthquake in Japan; fashions from Vienna; ski jumping; River Loire frozen; ski-ing in France; snow scenes in London; annual Scottish sports; racehorses fly Atlantic; Monty leaves for Russia.

"SONG OF THE SOUTH"

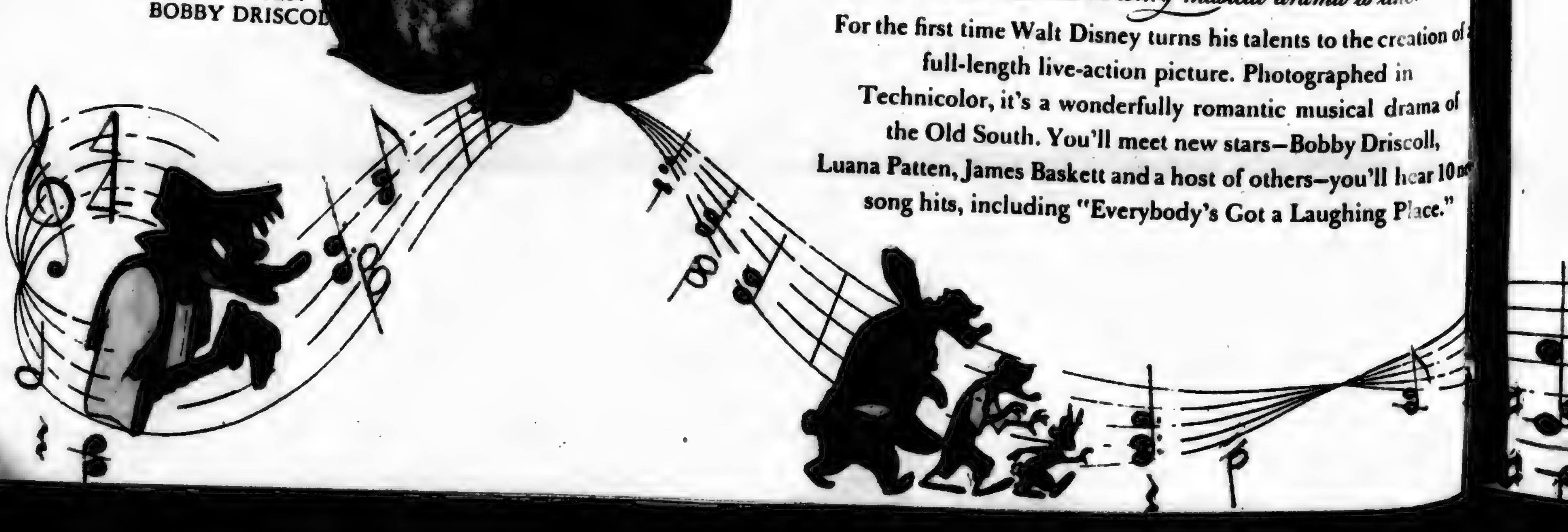
UNCLE REMUS

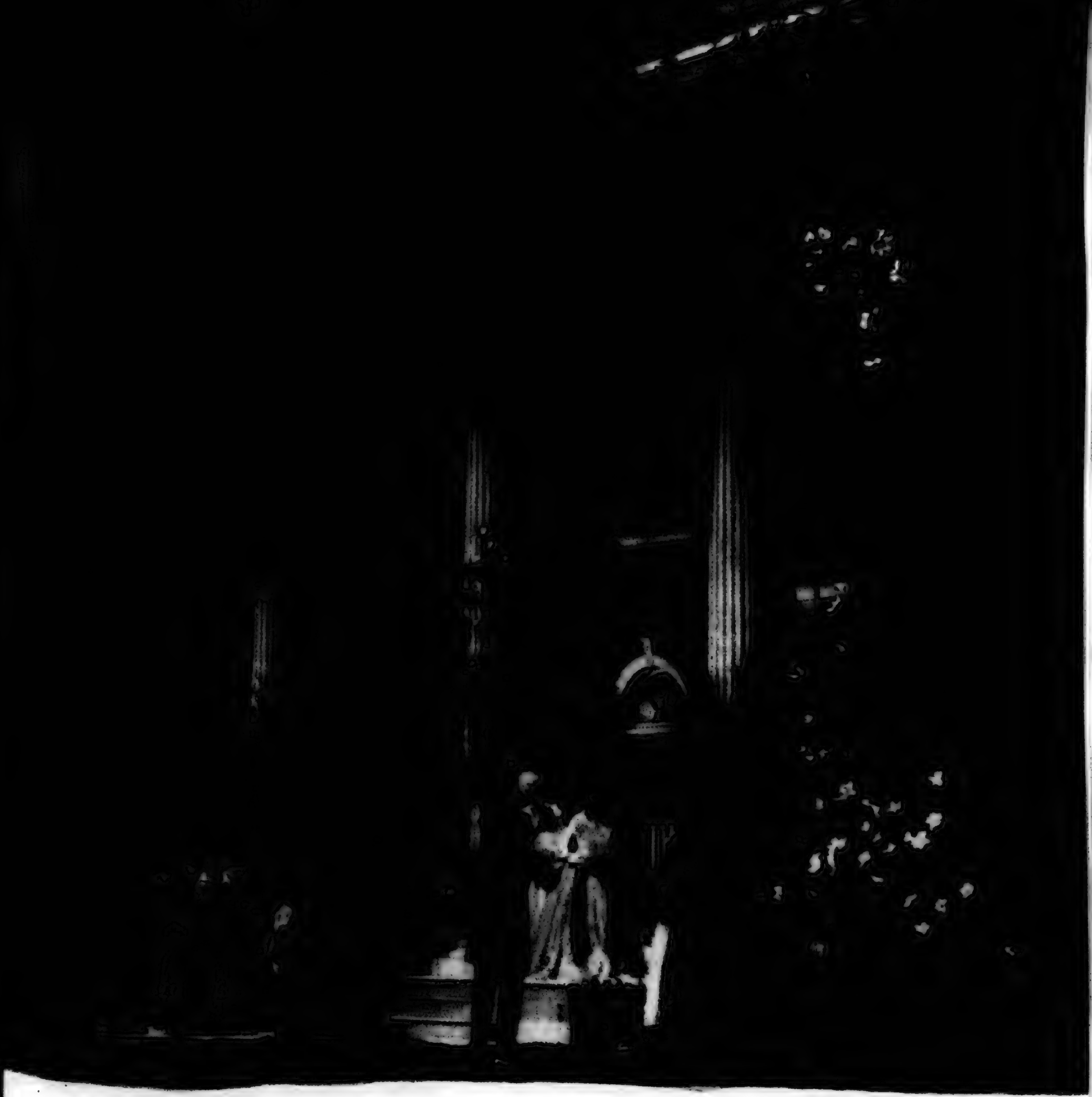


RUTH WARRICK
LUANA PATTEN
BOBBY DRISCO

What this new Disney musical drama is like:

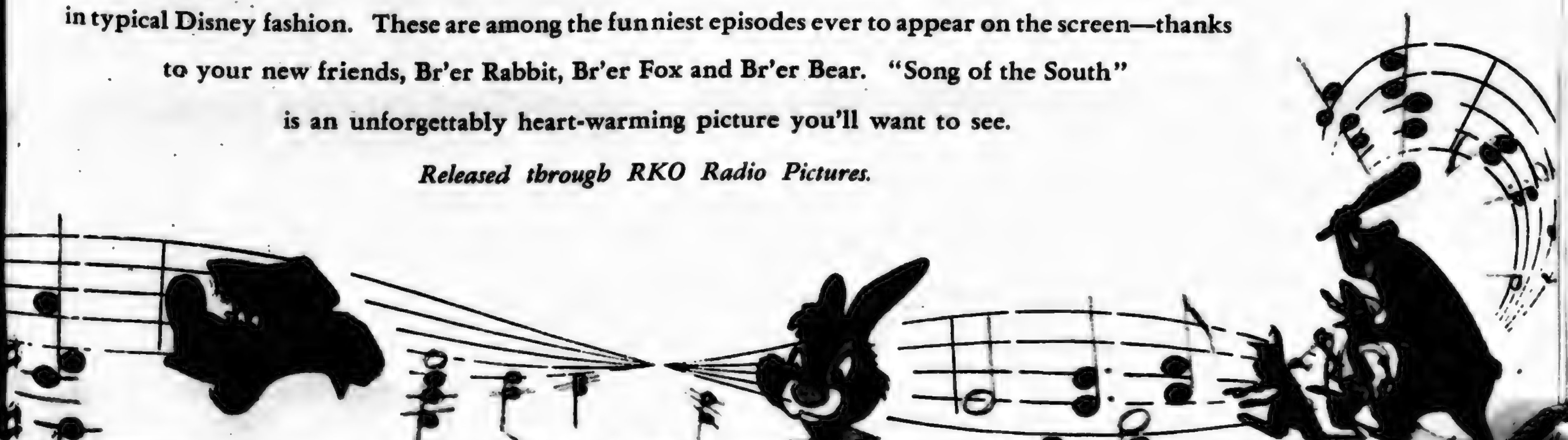
For the first time Walt Disney turns his talents to the creation of full-length live-action picture. Photographed in Technicolor, it's a wonderfully romantic musical drama of the Old South. You'll meet new stars—Bobby Driscoll, Luana Patten, James Baskett and a host of others—you'll hear 10 song hits, including "Everybody's Got a Laughing Place."





Delightfully woven into the real-life story are the famous tales of Uncle Remus—told in typical Disney fashion. These are among the funniest episodes ever to appear on the screen—thanks to your new friends, Br'er Rabbit, Br'er Fox and Br'er Bear. "Song of the South" is an unforgettably heart-warming picture you'll want to see.

Released through RKO Radio Pictures.



★FACTS ABOUT

55,908

PAID ADMISSIONS
TO THE 607-SEATER
RIALTO CINEMA
COVENTRY STREET, W.1.
IN THE FIRST
5 WEEKS!

ALL HOUSE RECORDS BROKEN

"THE BEST PICTURE EVER MADE..."

"A TRIUMPH"

ARLETTY JEAN-LOUIS BARRAULT
LES ENFANTS du PARADIS
THE NEW FILM MASTERPIECE from FRANCE

"A BIG, BLAZING MASTERPIECE"

"A GIANT OF ARTISTRY"

"FASCINATING ENTERTAINMENT"

Introduced by London Film Productions Ltd.
Presented by Pathé Consortium Cinéma
MARCEL CARNÉ'S

"LES ENFANTS du PARADIS"

(with **ENGLISH SUB-TITLES**)
Distributed by British Lion Film Corp.

GENERAL COUNCIL PROCEEDINGS

Seven Proposals on which Rental Talks with K.R.S., Will Be Based

50 PER CENT. MAXIMUM FOR A FULL PROGRAMME

RECOMMENDATIONS for an agreed film booking policy to be submitted to the K.R.S. were approved at last week's meeting of the General Council. The draft proposals, seven in number, enumerated the broad principle upon which exhibitor representatives should treat with the K.R.S. The recommendations were described as the basis of a charter which would enable exhibitors to face the future with confidence.

After considering various suggestions from the branches, the General Purposes Committee resubmits original proposals in the following form:—

1. *Whenever* 50 *per cent. is the percentage the renters will book it on a sliding scale.* 50 *per cent. shall be the maximum for a full programme and a sliding scale shall operate upwards.*
2. *Any percentage programme should be for a complete programme, which should include, at the option of the exhibitor, either a second feature or shorts or an adequate allowance.*
3. *That all subsequent runs should be booked on a lower percentage than first runs.*
4. *Small exhibitor terms should be available on all programmes and all films at normal playing age to kinemas whose average takings do not exceed* £150 *a week.*
5. *Flat rentals shall be a matter of individual negotiation.*
6. *Renters shall treat circuits and independents alike in the same barring area in the matter of selection of films so that an independent can show a similar programme where he shows concurrently or where it is customary to follow with the same programme which the circuit has booked against him.*
7. *Sunday flat rates, being an established rule, shall be available to all exhibitors.*

General Purposes Committee

The committee recommends that the K.R.S. be invited through the Joint Committee to discuss these recommendations as soon as possible.

Coun. F. G. W. CHAMBERLAIN asked if the names of the members of the Joint Committee could be given because it was the opinion of his branch that only bookers of films should be on this committee.

The GENERAL SECRETARY (W. R. Fuller) read out the names and said that he had in mind that the first thing the C.E.A. side of the committee would need to do would be to have a meeting on its own to co-ordinate the opinions remembering that its function was to carry out the instructions of the General Council.

Coun. CHAMBERLAIN asked if it would be possible, if they were not satisfied with the negotiating committee, to have it altered?

He was informed it would.

Independent Chairman Needed

Coun. H. SIMPSON said he had intended to raise this point at a later meeting and as a member of the committee he felt something must be done to strengthen the independent element. If these seven points were discussed there would not be a cat in hell's chance of getting anywhere if the committee were composed of the members present at its last joint meeting. No good would arise unless the arrangements for an independent chairman were invoked. The Board of Trade had been notified of the constitution of this committee as a guide that the Trade was able to manage its own internal affairs and the independent chairman was provided for.

A Lesson from Holland

J. DREW declared that the suggestion was important because unless there were an independent chairman to hold the balance of the system of trading one was at the mercy of the renters or exhibitors. After the war Holland found that America insisted upon 50 per cent. for certain films which they refused to pay. They met together and stated the top terms were 33⅓ per cent. down to 17½ per cent. It would sound optimistic to endeavour to obtain that here, but the fight was won by the Dutch exhibitors and the Americans were only too happy to sign the contract for 35 per cent. complete programme maximum; 32½ per cent. solo outstanding feature; as low as 17½ per cent. for a second feature.

H. ELTON asked for an explanation of the sliding scale.

The Sliding Scale

The GENERAL SECRETARY understood it meant there were two methods of booking, one if 50 per cent. were asked and the takings did not justify it, they asked 40 per cent.; secondly, it could be 25 per cent. up to a certain figure, 33⅓ per cent. up to another figure, etc.

Ald. G. W. A. WRIGHT felt this must be all a matter of discussion and that the principle must be established first, and if once and for all a fair and just agreement could be established the final details and the bargaining ability, which they had always had to exercise, would still operate. This was a charter with which they could go forward and hope for fair success.

Coun. L. G. HILL, as one of the members of the Joint Committee, said the issue of film rentals was one that would always be an individual matter. No one would expect the Joint Committee to negotiate film hire for him. If broad principles were laid down the committee would have done an almost impossible job.

Apart from film rentals, the constitution of this committee was one that the General Council should pay the gravest attention to because soon it would be up for re-election, and although he had not attended the meetings with undue inferiority complex, he had felt at times that the C.E.A. committee should be reconstituted.

OF GRAVE CONCERN

The constitution of the Joint Committee is one the General Council should pay the gravest attention to stated Coun. L. G. Hill

◆

There should be no question of independents or circuits on that committee, but it should be representative of the General Council and everyone apart from the President and the General Secretary should be proposed and elected from the Council. Nothing he had said must be construed as meaning that the C.E.A. members of the Joint Committee had not had the fairest of hearings.

Exhibitors' Charter

T. H. FLIGELSTONE thought for the first time in the history of the Association, so far as the subject of film rentals was concerned, it was being dealt with on a proper policy basis, and if this policy were put through it would give a charter that would enable exhibitors to face the future with confidence. The items had been before the branches, and he could not see why questions of detail should be given so much attention. The General Council should have confidence in the people who were to negotiate this policy and he hoped this would be accepted. Coun. Hill had made a remarkable contribution to the debate in that when it came to the election of this committee every thought should be given to the representatives because it was one of the most important committees of the exhibition side of the Industry.

Arbitration

T. FRANCE said that he had been in every row over films since the inception of the Trade, and if there were another row with the renters, as there would be, the Association could go to arbitration because it was one of the few cases when exhibitors would be happy to do so. If it could be said that the K.R.S. had accepted this it would be the best job anyone had ever done in the Association.

The paragraph was adopted.

Fellowes-Farrow Protests Against C.E.A. Remark as being "in Bad Taste"

CORRESPONDENCE between E. S. Fellowes - Farrow, director of Britannia SubStandard Productions, and the C.E.A., was tabled at last week's General Council meeting.

Mr. Fellowes-Farrow protested at an earlier C.E.A. remark that "one or two members of the Christian Film Council" were associated with his company.

He pointed out that he was the only member of the council connected with the company, and said that the remark was "considered in decidedly bad taste."

Mr. Fuller replied that he saw no reason why the remark should have been considered bad taste.

Mr. Fellowes-Farrow then quoted the KINE. report of the last General Council meeting.

"I cannot help but feel that this attempt by members of the C.E.A. Council to inject into the objects of the Christian Film Council an insinuation of other motives is as unworthy of your body as it is embarrassing to me as an ordinary member of the Executive Committee of the Council," Mr. Fellowes-Farrow wrote in conclusion.

THREE POINTS FOR THE GOVERNMENT

F. Prior on Charity Levy, Licensing and E.T.

THE presence of three Cabinet Ministers at the joint function to celebrate the National Agreement between the Cinematograph Exhibitors' Association and the National Association of Theatrical and Kinema Employees afforded Fred A. Prior, National President of the C.E.A., to emphasise three major points of interest to the exhibitor.

First of all, there was the question of Sunday opening and the charity contribution, wherever the attitude of the electorate had been tested it had proved overwhelmingly in favour of Sunday opening. No other trade functioning on Sunday was called upon to pay a proportion of their takings to charity. The large proportion of these payments now went to hospitals which very soon would cease to be charities.

One Authority Urged

"Surely," declared Mr. Prior, "time was now opportune to consider the abolition of this charity contribution."

The second point he wished to make dealt with licensing. He could see no reason why exhibitors should have to operate under two licences. It was high time that the kinematograph and the music and dancing licences should be granted by a single authority.

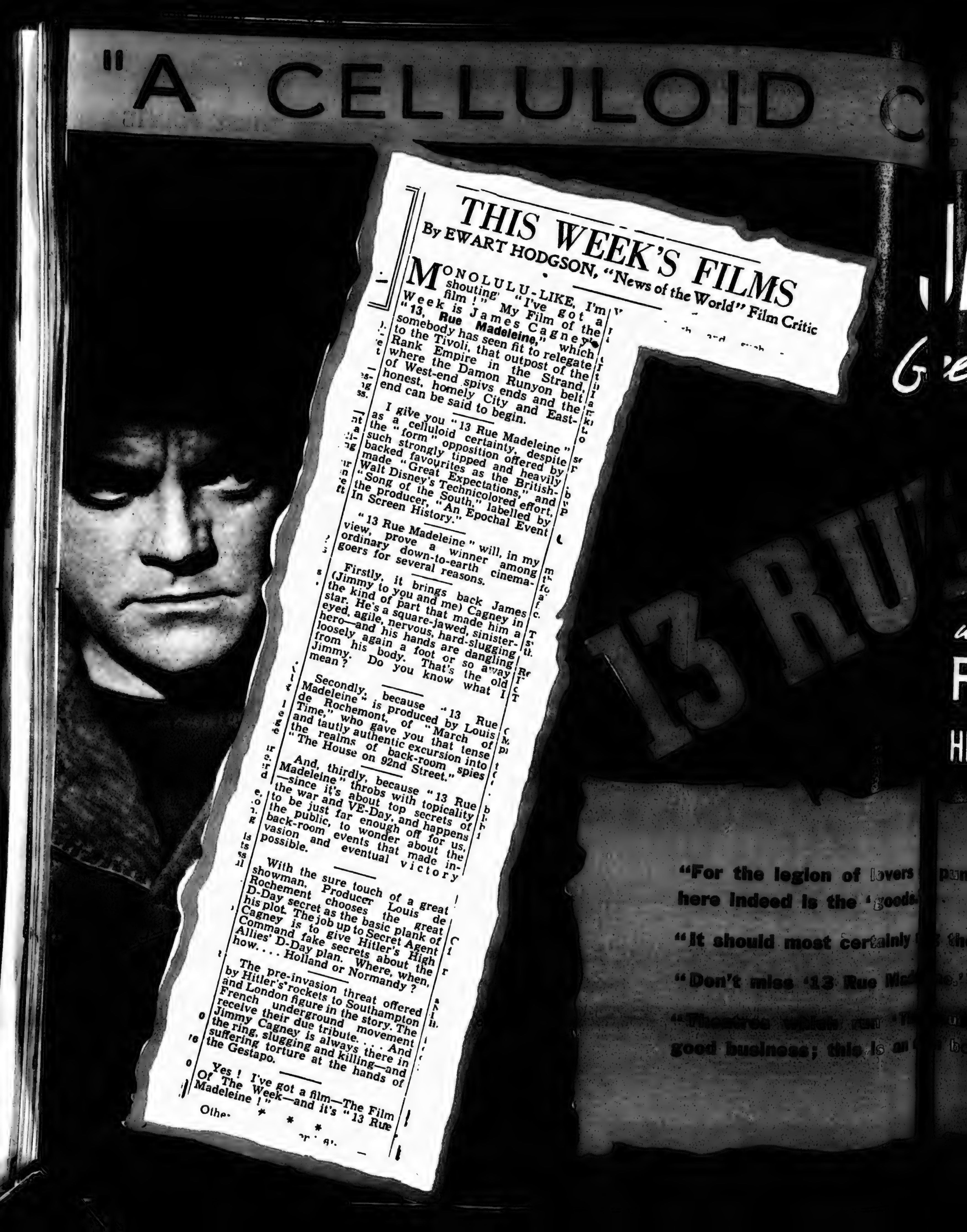
Then there was the entertainment tax in connection with which he considered the exhibitor was operating under an out-of-date schedule. As the incidence of the tax was at present exhibitors cannot increase prices even by one penny a seat to meet the increased cost of overheads. If they wished to put on a 1d. to the present 1s. seat of which they paid 3½d. in tax and retained 8½d., it would leap up to 1s. 5d., of which 7½d. was tax and 9½d. retained, out of 90 prices with 1d. variations between 1s. and 8s. 6d., quite 72 or 80 per cent. were impracticable. Other instances could easily be quoted, but he hoped he had said enough to indicate the need for a readjustment of the tax scale to enable the exhibitor to recoup his costs.

Happier Industry

These were matters, concluded Mr. Prior, which required rectification and so make for happier industrial relations.

Previously, Mr. Prior had referred to the agreement which he thought afforded an example which might well be followed by other trade unions and employers' associations.

He paid a tribute to the work on the agreement by the respective general secretaries—Tom O'Brien, of N.A.T.K.E., and W. R. Fuller, of the C.E.A. (known to the Trade as "buddies"). The magnanimity displayed by Mr. O'Brien and his colleagues when deadlock threatened and the patience and forbearance of the Association representatives made the National Agreement possible.


"A CELLULOID C
13 RU
"For the legion of lovers
here indeed is the 'goods
"It should most certainly
"Don't miss '13 Rue Mad
good business; this is

THIS WEEK'S FILMS

By EWART HODGSON, "News of the World" Film Critic

MONOLULU-LIKE, I'm shouting "I've got a film!" My Film of the Week is James Cagney's "13, **Rue Madeleine,**" which somebody has seen fit to relegate to the Tivoli, that outpost of the Rank Empire in the Strand, where the Damon Runyon belt of West-end spivs ends and the honest, homely City and East-end can be said to begin.

I give you "13 Rue Madeleine" as a celluloid certainty, despite the "form" opposition offered by such strongly tipped and heavily backed favourites as the British-made "Great Expectations," and Walt Disney's Technicolored effort, "Song of the South," labelled by the producer, "An Epochal Event In Screen History."

"13 Rue Madeleine" will, in my view, prove a winner among ordinary down-to-earth cinema-goers for several reasons.

Firstly, it brings back James (Jimmy to you and me) Cagney in the kind of part that made him a star. He's a square-jawed, sinister-eyed, agile, nervous, hard-slugging hero—and his hands are dangling loosely again a foot or so away from his body. That's the old Jimmy. Do you know what I mean?

Secondly, because "13 Rue Madeleine" is produced by Louis de Rochemont, of "March of Time," who gave you that tense and tautly authentic excursion into the realms of back-room spies "The House on 92nd Street."

And, thirdly, because "13 Rue Madeleine" throbs with topicality—since it's about top secrets of the war and VE-Day, and happens to be just far enough off for us, the public, to wonder about the back-room events that made invasion and eventual victory possible.

With the sure touch of a great showman, Producer Louis de Rochement chooses the great D-Day secret as the basic plank of his plot. The job up to Secret Agent Cagney is to give Hitler's High Command fake secrets about the Allies' D-Day plan. Where, when, how. . . . Holland or Normandy?

The pre-invasion threat offered by Hitler's rockets to Southampton and London figure in the story. The French underground movement receive their due tribute. . . . And Jimmy Cagney is always there in the ring, slugging and killing—and suffering torture at the hands of the Gestapo.

Yes! I've got a film—The Film Of The Week—and it's "13 Rue Madeleine!"

* * *

RTAINTY"

EWART HODGSON
"News of the World"

JAMES CAGNEY'S

reatest

MADELEINE

with ANNABELLA · RICHARD CONTE
FRANK LATIMORE

Directed by
HENRY HATHAWAY
Produced by
LOUIS de ROCHEMONT

punch-packed espoionage melodrama, then,
TO-DAY'S CINEMA

the box-office bell."
McCARTHY'S REPORT

e."
DAILY TELEGRAPH

[illegible] can get ready for
better melodrama from the same stable."
DAILY FILM RENTER

20th CENTURY-FOX

GENERAL COUNCIL PROCEEDINGS—Continued

Higher Subscriptions Approved by All Excepting Scots

"QUESTION OF CLASSIFICATION MUST BE CLEARED UP FIRST"

THE desirability of increasing by 50 per cent. the subscription to the Association was endorsed at last week's General Council by 49 votes to six. A challenge from the Scottish branch, which demanded (a) production of further information, and (b) the clearing up of the classification problem was met in regard to (a) by arranging a meeting with the Legal, Finance and Parliamentary Committee, and (b) with the officers of the Association.

According to the L. F. and P. Committee's report, the majority of branches is reported as being in accord with the proposal. One branch has written in asking for further information to justify the increase. The Committee obviously cannot give much more detail at this stage as its accounts are not completed for the year, but the indication is that expenditure on the general account will exceed income this year by at least £2,000, which can only be met from the Political Fund. Comment upon opening up and taking offices to house the staff in the West End when a part could be housed elsewhere overlooks the fact that it is not possible to-day to purchase residential property within convenient distance and change its character to that of business premises. The Committee has received with great regret a letter couched in the following terms from the Scottish branch:—

> "The above question was considered by my Executive at their recent meeting, and I was instructed to advise you that the Scottish branch under no circumstances will discuss or agree to any increased subscriptions until the information asked for in 1942 has been supplied, and the question of classification cleared up."

The committee recalled that it gave reasons last month why it was undesirable for the Association to proceed with any reclassification of kinemas, which was a course of advice which obviously commended itself to every other branch of the Association. This matter can be discussed by the Scottish branch with the officers when they attend later in the month as your committee hopes that when the reasons are fully appreciated, which have commended themselves to every other branch, and are further considered the Scottish branch may not wish to continue to be the only dissentient.

The committee recommended the General Council to make a decision as to the desirability of increasing the subscriptions by 50 per cent. so that the matter may be taken in hand by a branch and tabled as an amendment to the rules at the forthcoming annual meeting.

No Averse, But—

L. D. Dickson stated that the Scottish branch was not averse to an increase of subscription, but they had been asking for information in regard to classification over a long period, which had not been forthcoming from the General Secretary.

Coun. **H. S. Gent** said that the Sheffield branch, whilst not opposed to any increase, on the details given at the last meeting, could not see the necessity of an increase of 50 per cent., which would bring in £16/17,000, and on the information supplied, increased expenses would be something in the region of £4/5,000.

They considered the matter should be deferred until after the publication of the accounts for the current year. He wished to ask the General Secretary in connection with the estimated deficit of £2,000 being made up from the Political Fund, was it customary to transfer any deficiencies which accrued in running or organisation from the Political Fund? He was under the impression that this fund was created for specific purposes.

The **General Secretary** (W. R. Fuller), replying to Mr. Dickson, said that this was a repetition of what had happened over a period of several years, for which he was not personally responsible as he had put this request before the Legal, Finance and Parliamentary Committee which had decided that the information should not be supplied until the time came and it could be supplied to every branch.

Protected

Coun. **H. P. E. Mears** pointed out that this matter had been decided by a committee and Mr. Fuller should be protected here because he had carried out the instructions of that committee.

T. H. Fligelstone suggested that the Scottish branch should have a private conference with the Legal, Finance and Parliamentary Committee.

This was agreed.

The **General Secretary** replied to Coun. Gent's question to the effect that the figure he quoted that would be yielded by a 50 per cent. increase of subscriptions related solely to head office and did not take account of the fact that 42½ per cent. of that sum would go to the branches and only 57½ per cent. to head office, and it would be necessary to increase the funds of the branches as quite a number of them would be in difficulties this year.

The Political Fund

In regard to the Political Fund, this could only be used for statutory purposes, but a large amount of the work done came within the statutory definition of for what the fund could be used. This method had been used for the last four or five years.

J. J. McCracken remarked that the General Secretary had mentioned a sum expended on ordinary account was really attributable to the Political Fund. Could not more care be taken to charge these expenses where they rightly belonged?

The **President** (F. A. Prior) stated that this could not be done until the committee had studied the accounts and allocated the amounts.

F. W. Morrison pointed out that Mr. Fuller had quite rightly stated that for many years the general fund of the Association had been used for political purposes and that in due course the Legal, Finance and Parliamentary Committee would adjust the accounts.

25 per cent. Suggested

H. Hopkins said that the Leeds branch recognised that some increase was necessary, but that it should be somewhere in the order of 25 per cent.

The **General Secretary** stated that the committee had pointed out to the General Council last month that the Association was already exceeding its income and the increase of subscriptions would take a year to come into operation; that there was an increasing deficit and details had been given of extra expenditure to which the Association was committed as soon as there was room for the expansion of the work of the Association. The committee had expressed the view that the best way to meet this increasing expenditure was to raise subscriptions by 50 per cent. If an attempt were made to postpone this, increased revenue would be delayed by a year.

Continued at foot of next col.

T. E. Robinson said the committee was obviously right. If Coun. Gent's figures were taken it meant head office got approximately £8,000; there was a deficit of £2,000 which would be £4,000 if the increase were delayed.

Panic and suspense are claimed to be the principal ingredients of SHADOWED, featuring Lloyd Corrigan and Anita Louise, Columbia's Trade show for Friday, Jan. 17 at Studio One at 10.45 a.m.

C. OF I. SAY THANK YOU TO C.E.A.

Promise of Advance Details on Screenings

A LETTER from B. C. Sendall on behalf of the Central Office of Information expressed gratitude for the action of the C.E.A. in continuing the arrangement for the showing of films, etc., for another 12 months and also for the co-operative way the General Secretary had helped them to put the C.O.I. case before the council.

"We fully appreciate," Mr. Sendall said, "the desire of the Council to know in advance something about the range of subjects with which we shall be dealing in our programme of ten-minute films and trailers.

"We shall have a clear idea of our 1947 programme early in the New Year and I will get in touch with you then so that we can give a picture of what we are up to."

THE UNAUTHORISED PERSONS CASE

S. W. Clift Congratulated

The council endorsed the congratulations of the L.F. and P. Committee to S. W. Clift on the success of the appeal of the Clifton Cinema, Great Barr, Birmingham, against a conviction for contravening the safety regulations.

The conviction was in respect of a regulation that "no unauthorised person should be allowed in the operating enclosure." It was held by the Lord Chief Justice that as the owner had authorised these people they were not unauthorised persons and therefore no offence had been committed.

MAJOR GALE RESIGNS FROM G.C.

36 Years With the Association

AFTER 36 years, A. J. Gale, O.B.E., J.P., one of the founder members of the Association, has decided to relinquish his connection with the General Council. His resignation, which the "Kine." forecast some months ago, was accepted with regret at last week's meeting of the General Council, which is arranging a suitable presentation.

In tendering his resignation, A. J. Gale said he was, however, prepared, at the request of several exhibitors, to remain the treasurer of the London branch and continue on its Executive Committee.

Major Gale's letter to Mr. Fuller went on:—

> "I feel the break very keenly, having been so closely associated with Trade problems and the C.E.A. for a period now exceeding 36 years. Many years were devoted in helping to build up an association of exhibitors and I am gratified to know those efforts were not in vain. I mention this in order to express the hope that exhibitors will remain solidly together in one association; any attempt to split would seriously affect the prestige of British exhibitors throughout the whole world and would hamper efforts to combat unfair demands made from time to time from many sources.
>
> "I wish to thank you, Mr. Fuller, also Mr. Brown and head office staff, for the willing help and assistance they have given me from time to time, also the members of the General Council, who have always given me much latitude at their meetings."

The **President** (F. A. Prior) expressed the view that all must receive this letter with extreme regret. Major Gale was one of the original founder members of the Association and he had referred to over 36 years' association with it. This was a unique and rare occasion, and he felt it should be seized upon to make some presentation to Major Gale for his great work on behalf of the Association for so many years. He had been a champion of the small men and had stumped the country from end to end on their account, and it was only right as one of the founder members that he should receive recognition which would indicate the Association's thanks to him for all he had done.

T. France was very pleased to associate his branch with these remarks and with any presentation the Association made. They as a branch were very sorry to lose Major Gale's services as they held him in high regard.

F. W. Morrison thought all would understand his feelings in losing a colleague with whom he had worked since the inception of the Association. He and Major Gale had walked the country in the early days, when there were no funds or anything, in adverse circumstances, to carry out the difficult job of persuading exhibitors to become associated in a Trade organisation. He and Major Gale were the only two original members of the General Council that had a life-long connection with the Association.

Ald. **G. W. A. Wright** suggested that the form of presentation should be left to the officers. He spoke as one who had always admired Major Gale.

It was agreed that a suitable presentation be made and that this be decided by the officers.

the NEW Pathe

PRESENTS

KANE RICHMOND

AS THE SHADOW

in

"BEHIND the MASK"

A MONOGRAM PICTURE

WITH

BARBARA REED

GEORGE CHANDLER

JUNE CLYDE

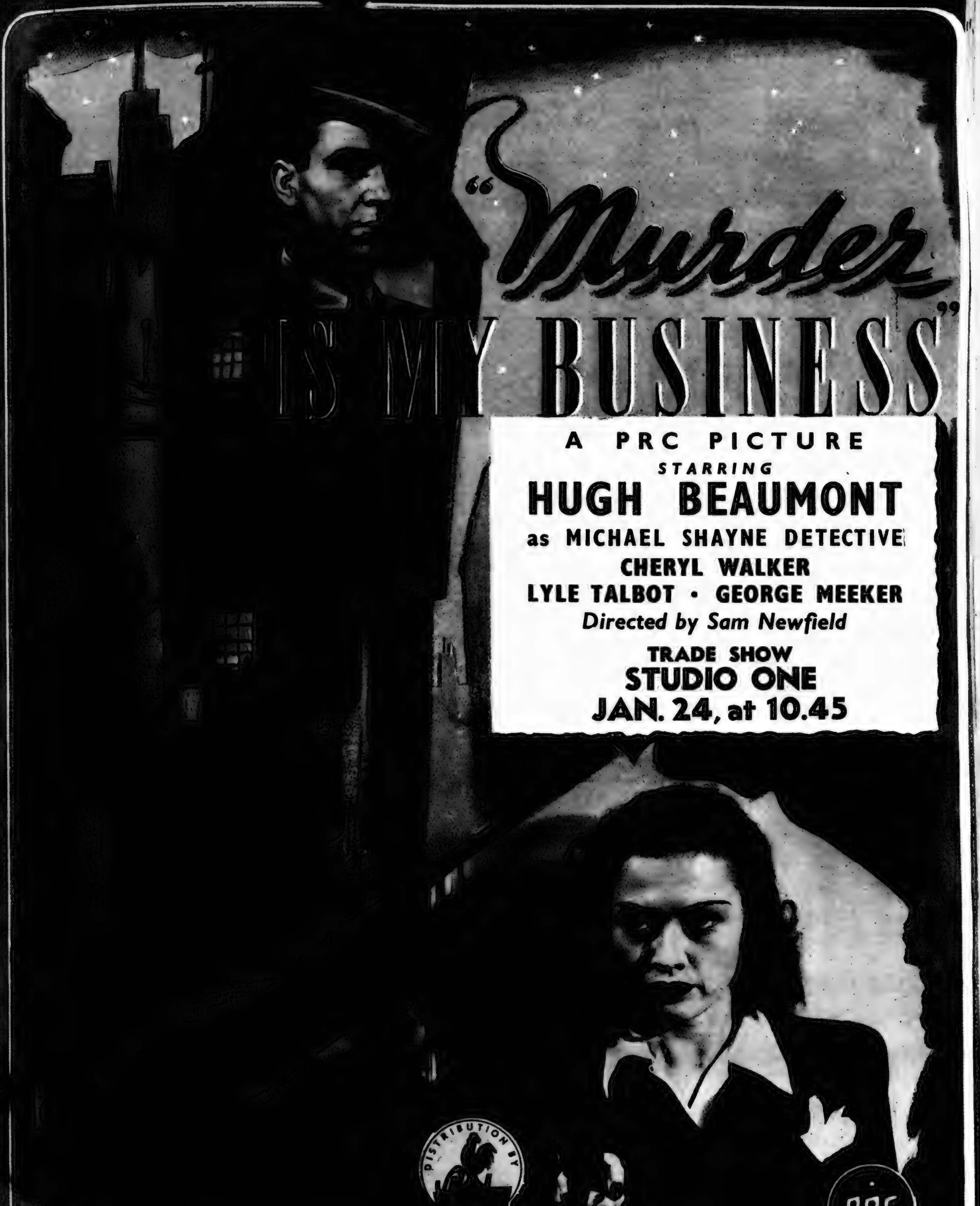
DIRECTED BY PHIL KARLSON

TRADE SHOW

G.B. THEATRE

JAN. 20, at 2.30

DISTRIBUTION BY



"Murder IS MY BUSINESS"

A PRC PICTURE

STARRING

HUGH BEAUMONT

as MICHAEL SHAYNE DETECTIVE

CHERYL WALKER

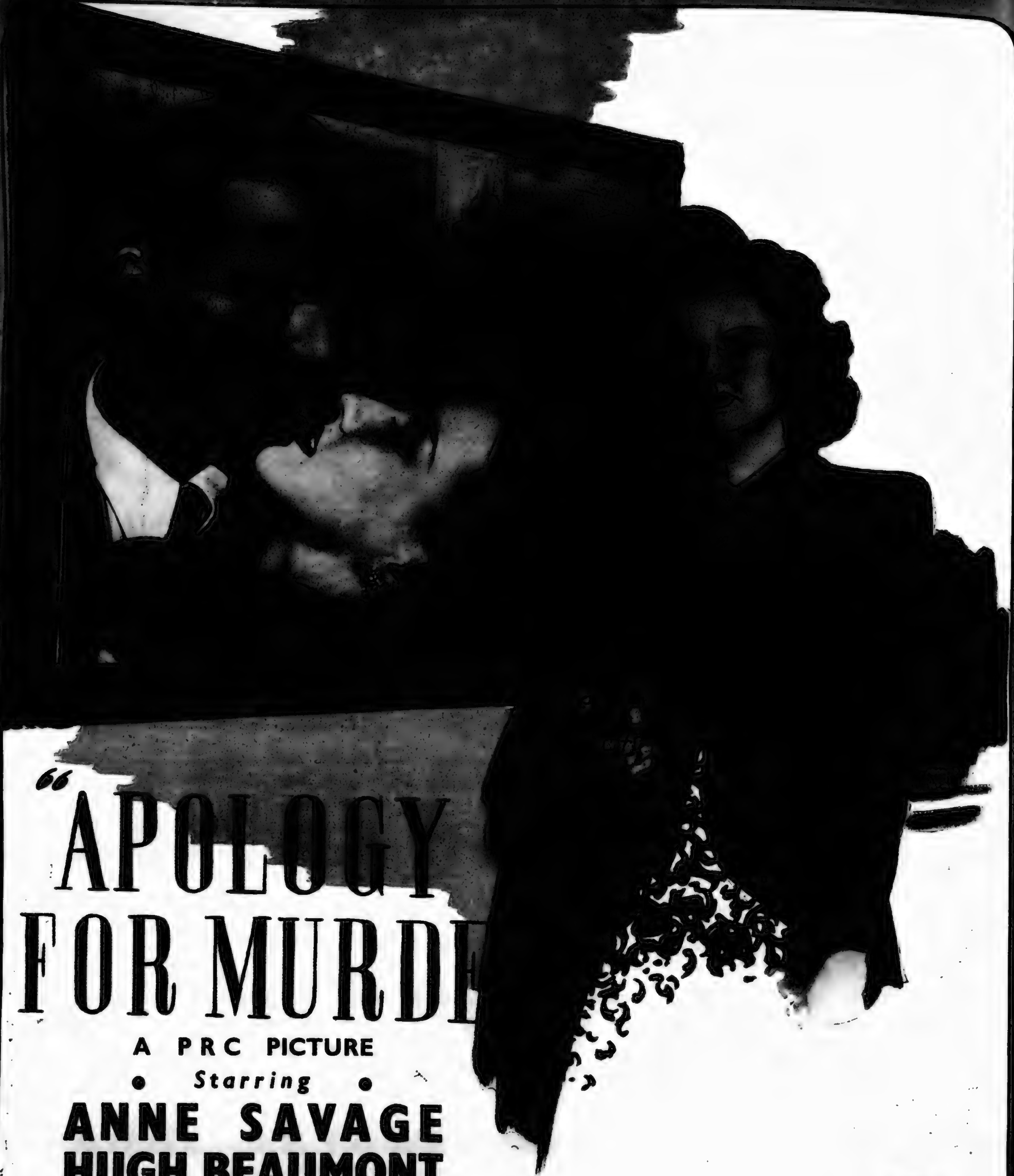
LYLE TALBOT • GEORGE MEEKER

Directed by Sam Newfield

TRADE SHOW

STUDIO ONE

JAN. 24, at 10.45



“APOLOGY FOR MURDE

A PRC PICTURE

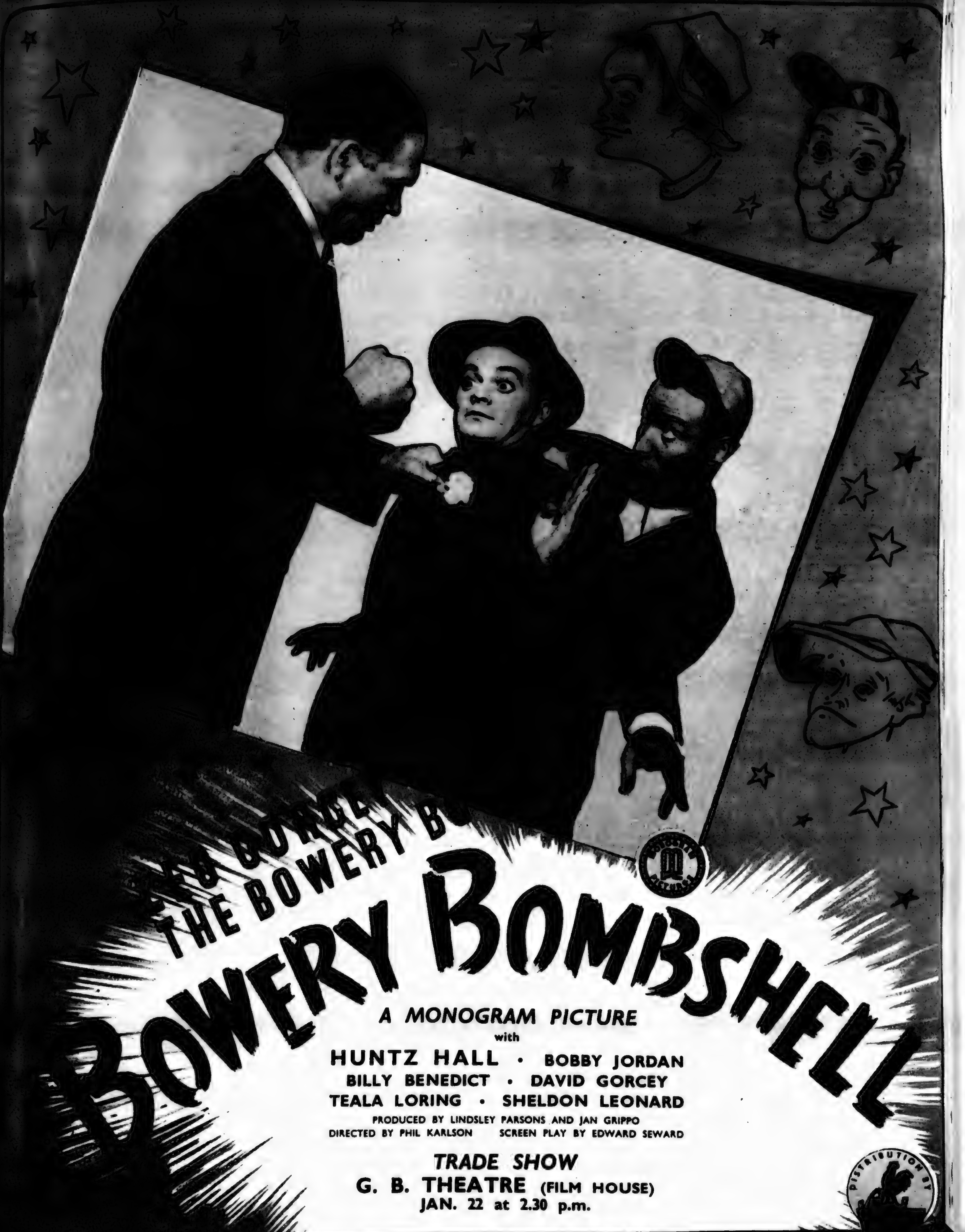
• Starring •

ANNE SAVAGE
HUGH BEAUMONT

TRADE SHOW
G.B. THEATRE
JAN. 21, at 10.45

PRC

DISTRIBUTION BY



EO GORCE
THE BOWERY B
BOWERY BOMBSHELL
MONOGRAM PICTURES
DISTRIBUTION BY

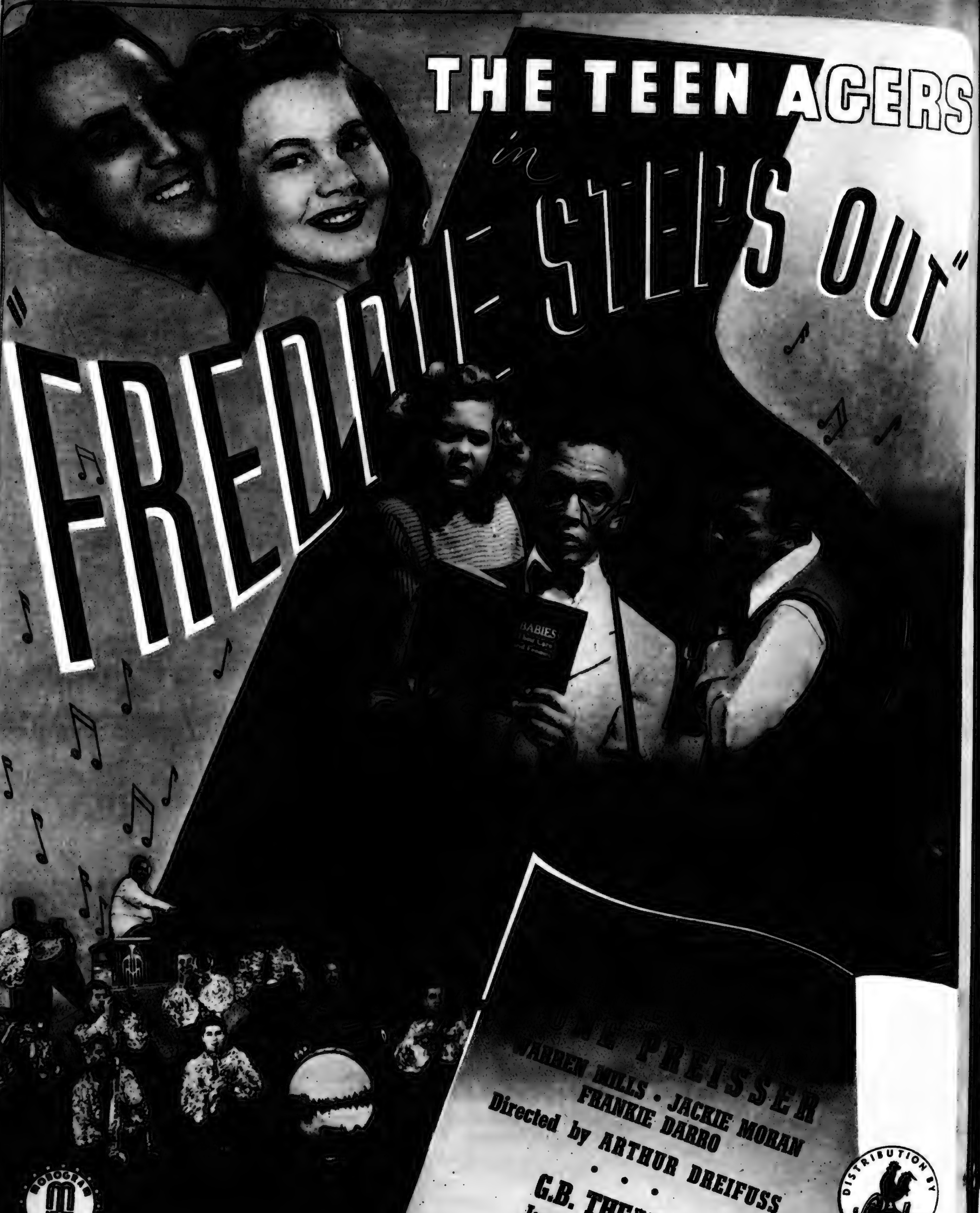
A MONOGRAM PICTURE

with

HUNTZ HALL • BOBBY JORDAN
BILLY BENEDICT • DAVID GORCEY
TEALA LORING • SHELDON LEONARD

PRODUCED BY LINDSLEY PARSONS AND JAN GRIPPO
DIRECTED BY PHIL KARLSON   SCREEN PLAY BY EDWARD SEWARD

TRADE SHOW
G. B. THEATRE (FILM HOUSE)
JAN. 22 at 2.30 p.m.



THE TEEN AGERS

in

"FREDDIE STEPS OUT"

JUNE PREISSER
WARREN MILLS · JACKIE MORAN
FRANKIE DARRO
Directed by ARTHUR DREIFUSS

• • •

G.B. THEATRE
Jan. 21 at 2.30 p.m.

MONOGRAM PICTURES

DISTRIBUTION BY

"Exhibitors Cannot Escape from Pacts by Resigning"

INDEPENDENTS' SECTION PROPOSAL TO BE DISCUSSED AGAIN

HE threatened breakaway by certain independents from the parent body has been averted; at the last meeting of the eneral Council it was reported that the 13 theatres affected by the signation of the Isle of Wight Theatres, Ltd., Southern Cinemas, d., and Feltham Playhouse, Ltd., had returned to membership.

The opportunity was taken by e committee to point out that hibitors could not divest them- lves of liability in regard to bour agreements by the simple pedient of resigning from the ssociation.

The position arising from the efeat of Coun. H. P, E. Mears' solution on the subject of the dependents' Section was men- oned, and a lengthy memoran- um by the general secretary on e constitutional aspect of the uation was received.

It has become increasingly vious, the report stated, that any members persist in the idea, nich was good law until the year 40, that in regard to labour reements, as soon as any mem- r was dissatisfied with what had en negotiated, he could relieve mself of any liability by the nple process of resigning from e Association.

ecognised Terms

As from 1940 the conditions of ployment of the National Arbi- ation Order have operated, and ll operate, and when the Emer- ncy Powers come to an end the der will still remain permanent character as it is re-enacted der the Wages Councils Act of 5. This Order requires the servance by all employers of ms and conditions not less vourable than "recognised terms d conditions." It will be noted at all employers, irrespective of ether they are members of the E.A. or not, have to observe the cognised terms and conditions.

Both the national agreement th the N.A.T.K.E. and the tional agreement with the man- ers are recognised terms and nditions.

The former has already been blished in the Ministry of bour Gazette, and the man- ers' agreement will probably be blished in the next issue.

onsequently, these agreements are ective and enforceable and a member no longer escape them by resigning. he resigns it simply means that he uld be left to deal with the Ministry Labour instead of having the con- iation machinery of the C.E.A. avail- le for settlement of disputes.

f the Ministry of Labour makes an ard and it is not carried out the mode enforcement is through the Police urt. Any liability may also be re- vered retrospectively.

n view of the importance of the tter, a letter in greater detail is being nt to every member explaining the sition.

nstitutional Problem

n regard to the unsuccessful action pecting the formation of an indepen- nt exhibitors' section, the committee ported that reference was made to the ficulties that would arise if, having regard to the decision of the General Council at the last meeting, an attempt to deal further with the independent exhibitors' question by means of a resolution and the General Council be asked for the appointment of a committee to go into the matter.

It was indicated that a constitutional note by the General Secretary would be handed to the delegates at the General Council meeting.

It was also explained that there was no desire to stifle or avoid discussion and that the memorandum covered sufficient ground so that the General Purposes Committee would be competent to discuss it if it decided to do so at its next meeting and that it was wide enough to enable practically every point to be raised in a manner which would be in order that was likely to arise. The memorandum referred to was put into circulation so that delegates might have an opportunity of studying it.

Why Out of Order?

In explaining the reasons which led to the refusal to accept the amendment, Mr. Fuller quoted the resolution which was defeated.

"That this General Council are of the opinion that the time is now opportune for the formation of a separate section within the C.E.A. for independent exhibitors and that a committee be set up immediately to go fully into the matter."

He pointed out that a new resolution to appoint a committee to go fully into the matter would not be in order as was ruled because:—

(1) It is the function of the General Council to decide policy, and

(2) As the General Council has just decided that the time is not opportune for the formation of a separate section within the C.E.A., if the appointment of such a committee were insisted upon the committee could constitutionally only report in accordance with the decision of the General Council.

It must be added that the officers took no part in the previous debate, either before or at the time, having an entirely open mind to accept the views of the General Council.

For purposes of this note an independent exhibitor is one not included in the three major circuits.

ALTERATION OF RULES

Notification was received from the Registrar of Friendly Societies of the partial alteration of the rules of the Association.

These, it was explained, are the new rules for the Political Fund made in accordance with the Trade Disputes and Trade Unions Act, 1946. The alterations do not apply to Northern Ireland as no similar legislation to that Act has been adopted by the Northern Ireland Parliament.

N.A.T.K.E. Progress in Ulster

W. M'Cullough, secretary of the N.A.T.K.E. in Northern Ireland, states that for the year just ended the district increased its membership by several hundred, which included, in addition to kinema employees, workers employed in film renting offices.

An agreement has just been concluded with the Opera House, Belfast, covering wages and conditions for the staff and the recognition of the Union.

Executive producer Louis H. Jackson looks on while Bernt Nissen, Norwegian Censor, meets Robert Morley and Felix Aylmer on the NO NIGHTINGALES set at British National Studios

Inside Story of the N.A.T.K.E. Scottish Strike Threat

CORRESPONDENCE WITH O'BRIEN DISCLOSED

THE inside story behind the recent strike threat in Scotland, and C.E.A.-N.A.T.K.E, relations generally, was given in correspondence between W. R. Fuller and Tom O'Brien, published in last week's General Council meeting.

Following the local N.A.T.K.E. threat to strike unless members received a day's holiday as well as extra pay in return for New Year's day opening, Mr. Fuller wired Mr. O'Brien on December 23:

". . . action in Scotland entirely unconstitutional as conditions were agreed in National Agreement. Suggest you get busy and instruct him (local secretary) to behave himself. I am advising branch to accept challenge publicly and fight. Very dangerous for you to show branch that they can do without N.A.T.K.E. and work through Ministry of Labour. Get busy otherwise your Christmas and all the New Year will be spoilt."

To that telegram Mr. O'Brien subsequently replied on December 30, saying—

> "The situation in Scotland is not due to a one-sided and unconstitutional act of Mr. Brown. Many of your people have been playing a funny game for months, and Brown has acted quite properly through the local Conciliation Board which clearly has failed to bring your members concerned to observe the agreement.
>
> "Mr. Brown has kept our members in check despite a very acute restivenes which exists. . . If our Scottish members on their own initiative, and without Mr. Brown's incentive, refuse to work on New Year's Day what on earth can we do about it?
>
> "I shall have more to say on the methods adopted by certain exhibitors later. . . ."

A detailed schedule of cases has been reported to Mr. O'Brien of members of the C.E.A. who are failing to honour the National Agreement and Mr. Fuller has requested a copy of the list. He has further undertaken to stay an extra day in Scotland when he attends the annual branch meetings and go into any disputed matters.

An extraordinary letter from E. Hughes, branch secretary of the Aberdare branch of N.A.T.K.E., to G. Williams, secretary of the Town Cinema, Aberdare, was read:—

> It said: ". . . I am instructed to forward you this letter of enlightenment regarding the staff at the Town Cinema.
>
> "From time to time this said staff has been approached by the officials in the proper manner to become members of N.A.T.K.E. Some or other with various excuses they still are not members, and yet they reap the benefits bestowed to them with the exception of one which is a member of N.A.T.K.E.
>
> "The above organisation has decided to appeal to the public through the local Press and other trade union bodies to boycott all non-union kinemas. I am sorry to state it only applies to the Town, Aberdare, in this district.
>
> "I can assure you that the above asociation would not for one moment create any inconvenience if it can possibly be avoided."

The General Secretary wrote on December 23 to Mr. O'Brien:—

> 'I telegraphed you to-day about Brown's entirely unconstitutional action in Scotland. Herewith a copy of an extraordinary letter written by Hughes, branch secretary of the Aberdare branch.
>
> "It seems to me extraordinary that your people should choose a time just a few days before our celebration dinner to start moves which, if persisted in, might even disrupt the very agreement that we are meeting to celebrate.
>
> "If you fail to persuade an employeee of the merits of your union and for that reason you think that you will invoke the public to put pressure on my member the only thing you will do is to make the Asociation think twice about putting the member in this position through recognising your union. . . . We are perfectly willing to have a scrap and I am warning you very seriously as to where it can lead. I suggest you also get busy on this matter."

Mr. O'Brien replied agreeing that the letter was out of order.

STUDIO NEWS AND VIEWS

First Report on Rank Cartoon Plant: Shorts Will Cost £12,000 to Make

THE Rank cartoon factory—working in a Bohemian atmosphere in the old world village of Cookham, Buckinghamshire—will complete its first one-reel entertainment short next autumn. Ex-Disney executive, 46-year-old David Hand, managing director of G.B. Animations since its inception nearly two years ago, has given me a full production report on what has been achieved and what is planned for the future.

Although Walt Disney has gone on record as stating that cartoon shorts can no longer be produced on an economic basis, Hand's organisation is set to produce one short every eight weeks on a budget of £10,000 to £12,000 . . . similar to the Disney one-reeler costs. First pictures will be based on Nature—"factually accurate and of educational value," says Hand—from which may spring one character which can be built into Britain's cartoon star.

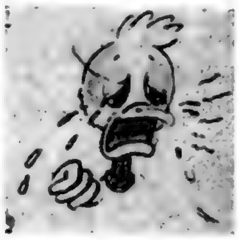
When I saw Hand in April, 1945, he said that he hoped within 12 months to have expanded the rota of 50 artists, working with him in the G.B.I. and G.B. Screen Services set-ups, to 150. He visualised an industry eventually employing 5,000 people.

TEN THOUSAND FEET OUTPUT

TWELVE MONTHS ago Hand moved his department of the Rank organisation from Soho to Cookham.

To-day he employs 120 people, of whom about 80 are artists, 20 technicians and 20 clerical workers, so he is getting near his ideals.

Since he took over the Rank animation work, 10,000 to 12,000 ft. of film has been turned out. This includes four colour cartoons of 200 ft. each, made for advertisers who have booked screen space on the Rank kinema circuits. Other films have been made for the G.B.I. educational programme and for Mary Field's children's productions. Some of this material includes model work.



Britain's rival to Donald Duck? A Hand creation

CAMERAS IN COACH HOUSE

HAND'S organisation is established in an old country house. The whole staff lives in the village, most members on the premises. Two large dormitory wings have been built in the grounds.

I was shown the set-up by L. Robinson, production manager, ex-R.A.F. man.

The artists and animators each have small and compact offices with desk radios . . . to help concentration. The camera department has been set up in the old coach house, an air raid shelter (used when Odeon accounts' department was evacuated to Cookham) has become the recording and effects theatre, and the model stage has been built on to the reading room.

Another air raid shelter has been turned into a review theatre, while the main block is equipped with dining hall, rest rooms and bar.

SOME GOOD PRACTICE

WHAT DO the men on the job think? Spent a few moments chatting to some who are obviously anxious to start on the real business of making a series of colour cartoons for kinema release.

Most of them appreciate the experience gained on advertising subjects. "It has provided us with admirable training opportunity" is a typical comment.

But some of them do resent the A.C.T. regulations which prevent them working "when the spirit moves us." Set hours do not help creative work.

Most popular entertainment in the winter evenings?—The marionette club.

THE MAESTRO'S COMMENTS

LISTENED TO David Hand talk about cartoon making for nearly two hours. He said this:

"We need more artists. Those we have are coming to us from many extraordinary walks of life. A North of England surgeon, tired of the medical profession, is my latest applicant. All promising applicants receive an extensive postal test. . . .

"A cartoon is cast like a feature film. It takes three years to train an artist to animate. A key animator should produce about 10 ft. to 20 ft. of film each week. For about a 10-second run he will have to make 30 to 40 drawings. . . .

"Cartoon films have reached their limits as far as mechanics go. . . .

"For one short I shall cast four story men and 80 artists."

Hand says that there are fewer suitable artists in Britain than in the States. That probably is why he has brought over here Ralph Wright and John Reed from the Disney set-up.

The cartoon preview Hand put on for me was certainly top-grade material. On the whole, progress report number one is good.

FREE-LANCE ACTING

MET YOUNG Griffith Jones on the "Deep End" set at Hammersmith this week. Griffith, recently out of the Services, was asking me: "Should I be a free-lance actor or tie-up with some long-term contract?"

Jones finds free-lancing hard going. Producers, he says, do not give one the star build-up they would to a contract artist.

The modern trend is to sign up for long-term engagements, unless one is specialising as a character player. This inevitably means a break with the stage . . . and Jones confesses he likes his stage work.

Still, you can't have your cake and eat it!

ALLIANCE LAUNCHES OUT

LAST WEEK'S news that Twickenham starts production again at the end of the month was good; but it was better to learn that work will soon start on two additional stages of 120 ft. by 80 ft. and 100 ft. by 80 ft. I foreshadowed this in my notes in the KINE.'s "British Studio Section" on September 26.

The Alliance set-up and its subsidiaries are certainly launching out. Jimmy Carter, now recovering from his recent accident, will be production executive for Twickenham and, when the new stages are built, have some 28,800 sq. ft. of production space at his disposal. This is about 4,000 sq. ft. more than the present Ealing space, for instance.

Went down to Twickenham on Friday to see the set-up for myself. The main stage is looking in excellent shape, workmen putting the finishing touches to a new floor. Dressing-rooms and administrative wings have all been re-equipped: but much remains to be done.

OSTRER STARTS STAR PUBLICITY

SEE THAT producer Maurice Ostrer is wasting no time in building up his new rota of contract artists with worthwhile publicity

Bill Luckwell, his publicist, has been working with R. McDermott, of Peak Films, to produce a Michael Rennie calendar and a thirty page history of Rennie's film career. Both are for distribution to some 15,000 members of the Rennie fan club.

Ostrer, alas, is one of the few producers who realise the value of concentrated publicity.

CAMERAMEN FORM GUILD

BRITISH STUDIO cameramen meet at Ruislip on Wednesday of this week to talk over the forma-

These pictures, exclusive to the KINE. show—top: David Hand, managing director, discusses a plot with Ralph Wright, supervisor of the story department. Centre: Claude Lipscombe, background artist, at work in one of the well equipped studios. Bottom: Jean Woods, working in the inking and painting department. G.B. Animations staff have extensive dormitory accomodation in the grounds of the Cookham country house H.Q.

More pictures on opposite page

The G.B. Animations' effects' studio is a converted aid-raid shelter. Picture shows (left to right) Pete Griffith, story man; Ralph Wright, supervising story department; Stuart Crombie, in charge of effects and recording; and Brian Johnson, assistant effects man, at work on a sound track. Picture on left: Bill Traylor, head of camera department, photographs a transparency

CAMERAMEN MEET TO SET UP NON-POLITICAL GUILD

n of a guild, similar to the erican Society of Cinemato-phers. The idea, originated by t Easey, head of the Denham nera department, is to form a up which is non-political and ich will make annual awards for otographic achievements.

But," Easey tells me, "one will be able to join by merely fill- in a form. Membership will by merit and election."

ver sixty senior cameramen e expected at this week's meet- It's probably the first time so many star names from the nical world have met together. ong them: Freddy Young, ert Krasker, Erwin Hillier, k Hillyard, Wilkie Cooper, mond Dickinson, Guy Green, Hillier, Jack Cardiff, Jack tehead, Henry Harris, Cyril wles, G. Unsworth, Syd Bon-, Fred Ford, Eric Cross and y more.

RDA SIGNS VO MORE

EX HARRISON has signed a ract with Sir Alexander Korda, is returning to England to play new version of "The Scarlet pernel," which will go into uction at an early date.

surprised a number of people ear that James Mason has tied vith Korda for a film, starting this year.

REE NEW CTURES

ESSEX, THE Ian Dalrymple pany, is set to start its first film, "The Woman in the Hall," at Pinewood early next month. Jack Lee directs with Ursula Jeans and Jean Simmons in the cast.

British National finishes "No Nightingales" this week on a nine-week schedule. Next film is "Princess Fitz," starting on January 23 under the direction of Montgomery Tully. He made "Spring Song."

Paramount will make a film at Denham in May. It will be "For Her to See," produced by Hal Wallis, and starring Ann Todd and Ray Milland.

NEWS IN BRIEF

CASTING news this week is topped by Ealing announcement that Mai Zetterling, now completing her rôle in "Frieda," will return to Britain to star in Ealing's "Saraband for Dead Lovers" later in the year.

New names for "Holiday Camp" (Gainsborough) cast: Esmond Knight, Jane Hylton, Maurice Denham, Pamela Bramah, Diana Dors, Ereth Marshall, Phil Fowler, Jack Ellis, Jack Raine, and John Stone.

Clifford Hornby, veteran documentary cameraman, is off soon for Australia to shoot material for "This Modern Age." Film is to show Australia's development in the world scene. Australian newspapermen have written the script.

Maurice Ostrer has acquired the rights of "To Save Her Life," by Theresa Charles, and "Paiva"—the U.S. best-seller by Henry Schirokauer.

Hear that Brian Desmond Hust is associated with Richard Bingham (head of Ireland's Mercury Films) in the purchase of Gormanstown Castle, Co. Meath. Castle, it is reported, will be used for film making. There are 125 acres of land.

Marylebone Productions is making "Death in High Heels" for Exclusive at the Marylebone studios. Tommy Tomlinson directs.

ABOUT PEOPLE

LESLIE GILLIAT, brother of Sidney, sailed on the *Aquitania* on Tuesday for the U.S. Recently made location manager for Individual, he will fly from New York to the West Indies in search of locales for "Blue Lagoon," which is to be Individual's first Technicolor subject.

Korda has acquired the rights of Oscar Wilde's "An Ideal Husband," to be made in Technicolor this year. Associate producer and production designer will be **Cecil Beaton**, photographer and decor expert, who has joined London Films. Beaton has been appearing in the New York production of "Lady Windermere's Fan."

Studio romance—**Cyril Harrison**, returning to his job in accounts at Ealing Studios last September, walked into the studio canteen and saw waitress **Joyce ("Joy") Goddard**. They have now announced their engagement. Harrison served with the R.A. and was a P.o.W.

Robert Hamer (who is preparing "It Always Rains on Sunday" for Michael Balcon) and Ealing's **"Danny" Danischewsky** are two heartbroken men. Crate of 12 bottles of whisky was despatched to them from Scotland, but failed to arrive. They've now heard that it was stolen *en route*. Both are reported to be out of danger, but still weak.

William R. T. Rodger becomes director of Personal Presentations, a new publicity company. He resigned from Hulton Press. Rodger joined *Picture Post* advertising department in February, 1939, served in the R.A.O.C. during the war, and rejoined Hulton in 1944.

Jimmy Shingfield, location manager for "Murder at the Palais" at Southall, was feeling pleased about last week's job. He collected a fleet of taxi-cabs for a scene . . . no easy matter in these days of cab shortages.

Hear that **Edward Baird**, associate producer on the recently completed "While the Sun Shines," enjoyed his three-week Scandinavian trip. He looked over studios there and met old friends, among them **Alf Kjellin**, whose good work was recently seen in "Frenzy."

Frank Sainsbury is in charge of the second unit on "Deep End" . . . the new name for "A Convict Has Escaped." **Cyril Smith**, working on the picture in his 500th rôle, made his first film in 1908.

This week's P.S.: Famous last words, 1947 pattern, heard on a certain set recently: "I'm not an athlete, I'm an actress. How does he expect me to act with that stop-watch clicking in front of me every few minutes?"

Hm, hope production ends on time!

P. G. B.

EALING RECORDISTS

Associate producer John Croydon and chief sound recordist Stephen Dalby working at Ealing on the final recording stages for NICHOLAS NICKLEBY

K.R.S. Is Unable to Reach Unanimous Decisions on Quota

TO CALL SPECIAL MEETING WHEN B.F.P.A. RECOMMENDATIONS ARE ANNOUNCED

THE K.R.S. is not to submit any proposals to the Board of Trade for the new Quota Act. At last week's meeting, members agreed that it was impossible for them to reach any unanimous decisions concerning quota. But renters intend to call a special meeting as soon as the B.F.P.A. recommendations become public to consider the producers' document.

REORGANISED SHORT PRODUCERS' ASSN.

Big Move for Consolidation

FOUR separate sections—one to cater for each of the principal divisions of the short film Industry—are to be set up as the Association of Specialised Film Producers, a reorganisation of the Association of Short Film Producers. The revised organisation will embrace certain specialised feature-length production.

This step has been decided upon to consolidate the Industry for negotiations in labour, employment and other problems.

The four sections planned will cover 35-mm. production; 16-mm. production; studio, equipment and allied facilities, and diagram. cartoon and film strip production. All aspects of 35-mm. production will be covered by the first section; direct shooting on 16-mm. is the field of the second; distribution and mobile exhibition of 16-mm. are two of the responsibilities of the third, and the fourth will cater for the field its title suggests.

Each of the sections is to have its own chairman and vice-chairman, but the four bodies will be under the guidance of one Executive Council. Representatives from each section will form this council which, for the first year, will operate under the chairmanship of H. Bruce Woolfe.

It is intended to incorporate the reorganised Association.

Offers of affiliation are to be made to provincial and Scottish producers.

Harry Buxton Takes Over Manchester Lease

J. F. Emery Cinema Circuit, Manchester, confirm the pending transfer of the leases of the Oxford Street and Market Street kinemas, Manchester, to Harry Buxton, of the Gaiety, Manchester. Formalities are in course of completion.

The lease of the Market Street property has five years to run. This building forms part of a block which is to be offered for sale by private treaty.

The New Oxford was the first kinema in the city to be wired for talking pictures.

Emery has been in control of the two kinemas since 1925.

The meeting discussed the B.F.P.A. attitude to quota at some length. Members referred to the producers as wanting to abolish renters' quota, which, one renter pointed out, "should pass into the land of forgotten things."

Another point in the B.F.P.A. report was stated to be that "Quota be dealt with by reference to exhibitors" and, where an exhibitor by force of circumstances was unable to fulfil his obligations, an appropriate board would investigate to obtain some alleviation.

No Church Viewers

The council decided that the request by the Christian Film Council for Trade show tickets "should be left in the hands of the British Board of Film Censors."

Members deplored the lack of interest in the matter shown by other Trade organisations.

A letter from B.B.F.C. secretary J. Brooke-Wilkinson referred to the fact that numerous bodies had from time to time "cast longing eyes on the film Industry." Their interference, he went on, would be looked upon as a hinderance rather than a help.

16-mm. Problems

The question of 16-mm. provides the K.R.S. some problem to consider at each meeting. This week the members debated the release on 16-mm. of certain old pictures, which, it was suggested, did considerable harm to the cause of high standard entertainment by means of the sub-standard film.

Action has been taken in the case of the shore establishments served by A.S.E.C.F., several of which, it was alleged, obtained films at 7s. 6d. a time.

Miners' Hall Query

The problem of the miners' halls and the entertainment tax rebate has not yet been settled. Deductions of remitted tax before remission of a commission to members of the K.R.S. was not approved by renters.

It was, they said, "a question of principle, inequitable, illogical and wrong in every way that we can look at it."

A deputation of miners had met the K.R.S., but the meeting had little result.

Television Delegates

Major R. P. Baker and Frank Hill, secretary, were appointed to represent the K.R.S. on the R.E.P. committee, set to meet the Television Advisory Committee on Monday of this week.

A report on this meeting will be found elsewhere in to-day's KINE.

Myrna Loy and Fredric March (right) appear as the parents of Teresa Wright in Samuel Goldwyn's THE BEST YEARS OF OUR LIVES, one of a trio of top-budget films to be Trade shown by RKO-Radio in the near future

C.E.A. Attitude Towards Films Act to Be Published

TAX MEETING WITH CUSTOMS ON JANUARY 21

THE observations prepared by the C.E.A. at the request of the Board of Trade on the exhibitor attitude towards new legislation at the expiry in 1948 of the Cinematograph Films Act, 1938, were confirmed at last week's meeting of the General Council.

There was no discussion on the report, which it was agreed to publish at a later date. F. A. Prior, national president, was in the chair.

Transport Bill Action

The officers of the C.E.A. were authorised, in conjunction with the K.R.S. and the transport companies, to make whatever representations are necessary and to take any action in connection with the Transport Bill to preserve the entities of the film transport companies.

E.T. Deputation

The next meeting of the C.E.A. deputation with the Customs and Excise concerning the revision of the incidence of Entertainments Tax will take place on Tuesday, January 21.

16-mm. Distribution

A communication had been received from the K.R.S. about distribution and exhibition of 16-mm. films.

The General Purposes Committee will report further to a later meeting.

Parliamentary Bills

Attention is being given by the L.F. and P. Committee to the following bills which seek powers relative to entertainment. Negotiations are proceeding with the various corporations, which, if unsuccessful, will be followed by opposition in Parliament:—

Swindon Corporation, Sunderland Corporation, Southend-on-Sea Corporation, Preston Corporation, Hove Corporation, Felixstowe Urban District Council, Dudley Corporation.

"U" Films on Sundays

Representations have been made to the Monmouthshire County Council which has stipulated that only "U" films shall be shown on Sundays.

Acknowledgment had been received to a request that the limitation be withdrawn, stating that the matter will be dealt with at the next meeting of the council.

Future Meetings

It was agreed that the next meeting be held in London on February 12, 1947.

It was announced that the annual meeting would be held on March 11.

Owing to the incidence of Easter it was agreed the April meeting be held on Wednesday, April 16.

Seventy-one new members were elected.

R.N.F.C.

Coun. H. SIMPSON moved and Coun. H. S. GENT seconded, and it was agreed that the invitation extended by the Royal Naval Film Corporation that the Association should nominate the president as an *ex-officio* advisory member of the Royal Naval Film Corporation and the Admiralty Shore Establishments Cinema Fund, be accepted.

Messages of sympathy were sent to S. W. Clift who had had to return to Birmingham owing to the sudden illness of Mrs. Clift and to A. Freedman, who was absent owing to the illness of Mrs. Freedman.

Two Months' Licence Renewal

The Ashford Urban Council at its January meeting decided to renew the licence of the Cinema-de-Luxe (Alan Bowen) for a period of two months only, and to request the owners to provide a separate rewinding room in addition to the staff rest room.

A report on additional lavatory accommodation is to be presented to the next meeting of the Council.

The licence of the Odeon, High Street, was renewed subject to certain requirements of the surveyor being carried out.

The Council agreed to extend the hours of opening of both kinemas to 11 p.m.

J. Rowland Sales have just completed the sale of the freehold of the Palace Cinema, Gorleston-on-Sea, Suffolk, to Raymond Stross.

N. WESTERN

BIRKENHEAD DECISION MAY IMPERIL S.O.

Exhibitors to Meet Police on "No Murder Films" Order

NORTH-WESTERN branch meeting at Liverpool last week decided to ask the Chief Constable of Birkenhead to receive a deputation to discuss the recent direction that Sunday performances should not include films depicting killings and murders. Licensees were, therefore, requested to refrain from submitting synopses of films showing such scenes. Exhibitors were also told of the decision not to permit the local exhibition of "horrific" films.

E. H. Whittell said that in view of the very high percentage of films with psychological or pathological themes, the decision of the Watch Committee might imperil Sunday opening. He questioned if there would be available a sufficient supply of the films which the Watch Committee would like. A deputation ought to be appointed to explain the difficulties and to press for the modification of their decision.

One Birkenhead exhibitor said "Hop Along Cassidy" had been turned down.

B. H. Goodman recalled that when he was a manager of a Birkenhead kinema quite a lot of his films were turned down. He pointed out to the authorities that it was not fair to judge the nature of films on the synopses which were renters' publicity material and suggested the C.E.A. film reports would provide a better guide. That suggestion was accepted. When the C.E.A. film reports were submitted, a far bigger proportion of films was passed.

W. J. Speakman, A. Snell, W. J. McAree and a representative of A.B.C. were appointed as a deputation to interview the Chief Constable.

Liverpool Sunday Opening

W. J. Speakman gave the report of the Liverpool Sunday Opening Committee.

The City Council having decided by 56 votes to 36 in favour of the continuance of Sunday opening, the committee had held a meeting and decided that early preparations should be made for a campaign.

The area of the city had been divided into five zones, each of which would have its own officers. The headquarters committee would have a central office.

R. Dwyer (Odeon) would be transport officer, assisted by C. Potter (Prince of Wales); Norman Craig (G.-B.), and Harry Murray in charge of publicity; Mr. Pigott (A.B.C.) organisation. Mr. Speakman added he had been appointed chairman and P. J. Inkester (A.B.C.) vice-chairman.

Each of the five zones of the city would have a chairman, transport officer and publicity man. It would be a big campaign and much help would be needed.

Chester Wants More

It was reported that the Chester Watch Committee desired to increase the amount of charitable contribution payable in respect of Sunday performances. The present amount of the charitable contribution is £330 for all the Chester kinemas.

The Chester suggestion is that the payment should be increased by 50 per cent.

The subject is still under negotiation.

Ellesmere Port

Satisfaction was expressed with the result of the Ellesmere Port Sunday opening poll—a majority of 3.5 to 1. All who assisted in the campaign were thanked.

The Chairman (Llew. Edwards) said eleven polls took place in December and nine resulted in exhibitors' favour. He added:—

"I think the authorities will soon come to the conclusion that these elections are a waste of ratepayers' money and that the sooner they are done away with the better."

W. J. Speakman: That is wishful thinking. An approach has already been made and we have been told that a change from present procedure would involve an amendment of the law. This for the present is out of the question.

Conciliation Board

The meeting was asked to consider the appointment of a Conciliation Board in connection with the agreement with the Managers' Section.

It was decided that the Board should comprise the same members as served on the N.A.T.K.E. Conciliation Board—P. M. Hanmer, W. J. Speakman, L. Edwards, R. H. Godfrey, R. P. Rutherford and a circuit representative.

Next monthly meeting, February 14.

◆

LICENSING POWERS

Delegation to Watch Committee Opposed

A recommendation by Gateshead Town Council that the granting of kinema and theatre licences should be delegated to the Watch Committee as the appropriate authority was opposed at a recent meeting.

Coun. J. S. Magnay and several members declared that the elected representatives of the people should have some say in the granting of licences, and moved that the Watch Committee should report back to the Council. The recommendation was carried.

◆

Exhibitor's Appeal Quashed

An appeal by Robert Edwards, kinema proprietor, of Durham, against a conviction at Bishop Auckland, was dismissed, with costs, at Durham Quarter Sessions.

Edwards had been fined a total of £150 for non-compliance, with nuisance or abatement orders by the Crook and Willington Urban Council, the respondents.

Dismissing the appeal, the court reduced the amount of £75 to £40 in respect of each house.

◆

CHANGE TO FILMS

After running "live shows" continuously throughout 1946, the Queen's Theatre, Rhyl, one of three local halls owned by Rhyl Entertainments, Ltd., is to have a short "film season" before reverting to stage variety again at Easter. The film season opens next week with "Florian" and "Johnny Eager."

James Mason as the wounded man hunted by the police in Two Cities' ODD MAN OUT, which G.F.D. has scheduled for early Trade presentation

RADAR PIONEER JOINS RANK

Scientific Adviser to Organisation

THE radiolocation pioneer, Sir Robert Watson Watt, C.B., F.R.S., has joined the Arthur Rank organisation as scientific adviser.

Sir Robert, the Kine. understands, will give particular attention to the technical resources of British studios. He will concentrate on the current television work within the group.

Arthur Rank stated a few weeks ago that first kinema television experiments were set to start within 12 months.

◆

DORE SCHARY'S RKO-RADIO CONTRACT

Production Appointment

Dore Schary, one of Hollywood's best-known and most successful producers, has signed a five-year contract with N. Peter Rathvon, RKO president, to join the company as executive vice-president in charge of production.

The appointment will take effect as soon as Mr. Schary completes his present agreement with David O. Selznick's Vanguard Studios.

Dore Schary began his career as a newspaperman, and was for a time Press agent to the famous explorer Admiral Richard Byrd. Then he became an actor and a Little Theatre director and playwright. He began writing for the screen with Columbia, and then, for M-G-M, wrote "Boys' Town," "Young Tom Edison," "Edison the Man," and many others.

As a producer his first film was "Journey for Margaret," which was followed by such pictures as "Lassie Come Home" and "Bataan." He also produced two successful recent RKO releases, "The Spiral Staircase" and "Till the End of Time."

NOT A PENNY PROFIT FROM SUNDAY SHOWS

Liverpool Directors Reply to Church Attack

A STATEMENT that his company has not shown a penny profit from Sunday opening was made by Arthur Williams, joint managing director of the Futurist Cinema, Liverpool, in a reply to an attack on the "Sunday Kinema menace" by Ald. the Rev. H. D. Longbottom.

"A first charge of 5 per cent. on all Sunday receipts goes to Liverpool charities. Then we have extra pay for the staff, who also receive a day off each week in lieu of Sunday. The next 40 per cent. is paid over by us in entertainment tax. Every penny profit after this has gone to the Chancellor of the Exchequer in the form of excess profits. We only decided to open on Sunday night as a service to many thousands of people who wanted somewhere to go on that night."

Ald. Longbottom, in his sermon during the visit to the City Temple, Liverpool, of the Lord Mayor and Lady Mayoress, said: "I hope we shall not be misled by stories that this Sunday opening is in the interests of the youth of this city. It is in the interests of the moneybags who are behind the kinema.

◆

Bristol Clergy Form Film Association

Clergymen in Bristol are to form a Sunday School Film Association for the city. The prime mover in the matter is the Rev. G. H. Dymock, vicar of St. Bede's, Bristol, whose policy of running films in his Sunday school—as already reported in the Kine.—has proved very popular.

The new association proposes to run shows of religious films on Sundays and educational programmes on week nights. Films will not be shown in the churches, but in church or parish halls.

◆

20th-Fox Chief's "Razor Edge" Tour

Otto Bolle, managing director of 20th Century-Fox in Great Britain, and J. F. Pattinson, director of sales, are attending the provincial Trade shows of Darryl F. Zanuck's production, "The Razor's Edge."

Jimmy Pattinson was in Scotland on Friday for the Glasgow screening on that date. On Monday Mr. Bolle joined Mr. Pattinson at Liverpool and they both attended the reopening of the Ritz, Birkenhead. On Tuesday they were present at the Liverpool Trade show, and at Manchester the following day and Birmingham on Friday.

In the following week they will be present at the screenings at Newcastle and Leeds on Wednesday and Friday respectively.

A television news-film of the Rolls-Royce Nene Lancastrian, the world's first jet-airliner, is to be made by the National Broadcasting Co. of America.

COLUMBIA PICTURES
presents

Glenn *Janet*
FORD · BLAIR

GALLANT JOURNEY

CHARLIE RUGGLES · HENRY TRAVERS · JIMMY LLOYD

Original Screenplay by Byron Morgan and William A. Wellman

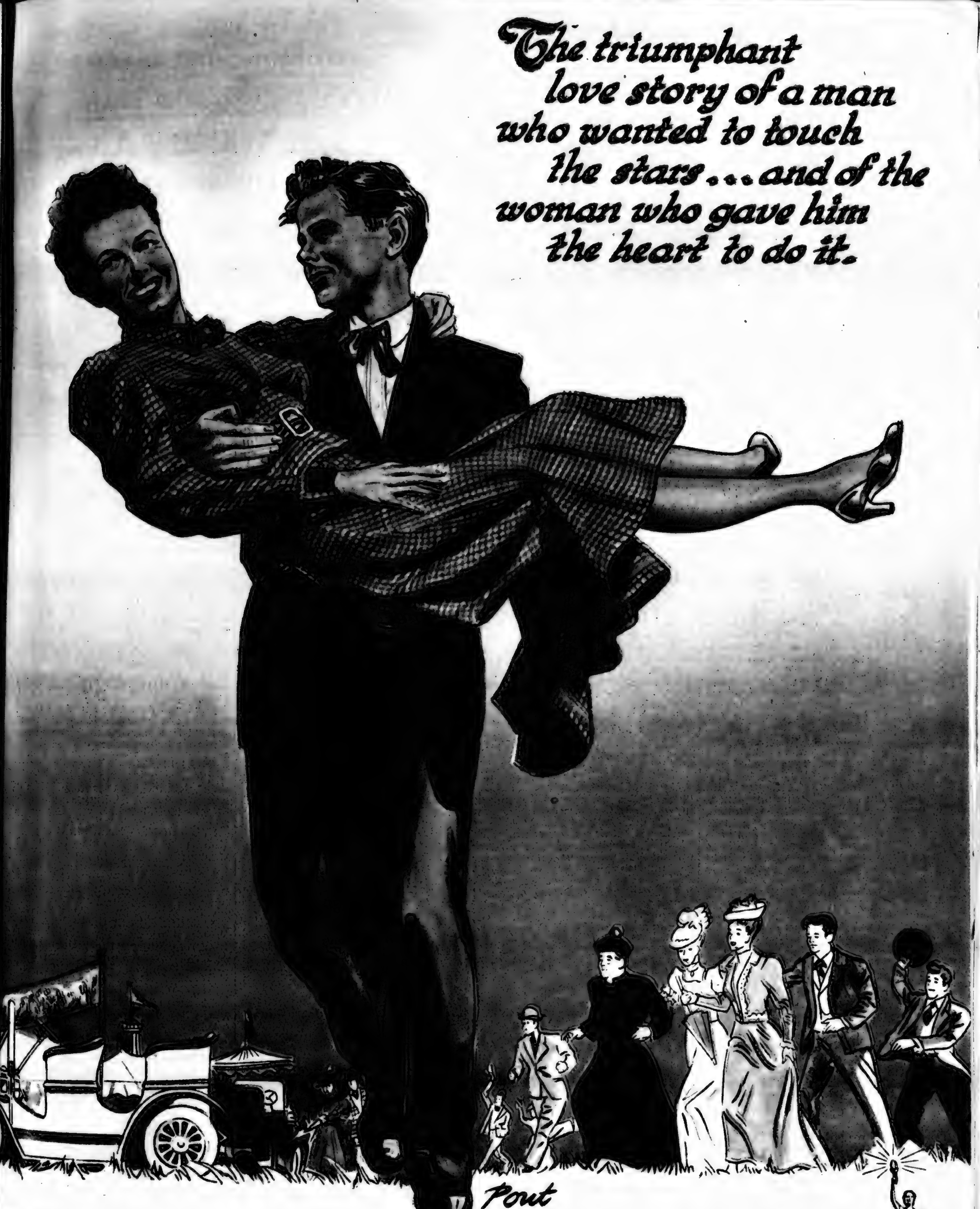
Produced and Directed by **WILLIAM A. WELLMAN**

PROVINCIAL **TRADE PRESENTATIONS**

BIRMINGHAM SCALA:
WED., JANUARY 29th
10.30 a.m.

CARDIFF PARK HALL:
FRI., JANUARY 31st
10.45 a.m.

GLASGOW LA SCALA:
TUES., JANUARY 28th
10.45 a.m.


The triumphant love story of a man who wanted to touch the stars . . . and of the woman who gave him the heart to do it.
Pout

ERPOOL
TURIST:
JANUARY 29th
.45 a.m.

MANCHESTER
GAIETY:
TUES., JANUARY 28th
10.45 a.m.

NEWCASTLE
ESSOLDO:
TUES., JANUARY 28th
10.30 a.m.

LEEDS
TOWER:
FRI., JANUARY 31st
10.45 a.m.

SHEFFIELD
CINEMA HOUSE:
FRI., FEBRUARY 7th
10.45 a.m.

COLUMBIA PICTURES

EASY COME, EASY GO, Paramount's Trade presentation in its private theatre, at 10.30 a.m. and 2.30 p.m. on January 22, features Diana Lynn

THE WEEK IN SCOTLAND

Sir Pat. Dollan Talks of Studio Possibility—Council has "Inferior Film" Worries

THERE may yet be a film Industry in Scotland. Stanley Russell, of Thames and Clyde Films, a Glasgow company, had a showing of a year's work in the Regent, Glasgow, last week. The year's work consisted of six films, ranging from "The Story of a Steel Wire Rope" to "The Immortal Memory," a Burns picture, which may be released in time for the annual celebrations next week.

At a luncheon afterwards, Sir Patrick Dollan discussed with some prominent members of the Trade the possibility of a film studio in one of the Scottish industrial estates. Principal causes militating against the establishment of a film Industry on a reasonably sized scale in Scotland are the lack of studio facilities and the fact that both cutting and sound-recording have to be done in London.

Few people know that there are five "native" film companies operating in Scotland. Scottish educational films are regarded as models of their kind—even by the Americans and the Russians!

Falkirk Appointment

J. Service, manager of the Pavilion Kinema, Falkirk, is leaving to take up a post in Ayr, and will be succeeded by Robert R. McIndoe, assistant manager at the Rutland Kinema, Edinburgh, for the past four years.

Price of Ignorance

Elie Town Council is worried at the prospect of inferior films should the tenancy of the Town Hall, presently used as a kinema, change hands.

At a meeting of the council last week, when authority to transfer tenancy was asked, Coun. Mrs. Menteith alleged that such a change would result in poorer films. The new exhibitor would automatically go to the bottom of the film rota and this would mean poorer films for the town, which has only this one kinema.

(This allegation, states the KINE. correspondent, has since been denied by film interests, which indicate that the matter is essentially one for the individual concerned, who can obtain equally valuable and high-grade films, if prepared to pay the price.)

Record-Breakers

"Blue Skies" broke box-office records at the Playhouse, Edinburgh, the largest independent house in the city, during its run over the Christmas and New Year weeks, a total of something like 80,000 having seen the picture during the fortnight. The record was hitherto held by "The Seventh Veil," which, however, still holds the money record for a fortnight.

"Great Expectations" also broke records at G.-B. houses. On January 2 it broke the day record at the New Victoria, and the week's record at the Rutland and the New Victoria; also at the Rialto, Kirkcaldy, and the Picture House, Aberdeen.

First with "Jolson Story"

In last week's KINE. it was stated that the first-run in Scotland of "The Jolson Story" was to be at Green's Playhouse and the Bedford, Glasgow, and the Playhouse, Dundee, on February 17. A. W. Hall, G.-B. publicity man in the East of Scotland, points out that first-run in Scotland is at the Picture House, Aberdeen, on February 3, and the picture is at the New and New Victoria, Edinburgh, on February 10.

Dumfries magistrates have agreed to film shows at the Lyceum Theatre on Sunday evenings.

ON THE SUNDAY OPENING FRONTS

Plymouth Will Be Asked to Ban Under-Sixteens

"U" CONDITION BY MONMOUTH C.C.

PLYMOUTH.—To ensure the continuance of Sunday opening, Plymouth City Council has approved a recommendation of the Watch Committee to make application for a draft Order.

A provision of the application for a draft Order would be that no children under 16 should be allowed to attend on Sundays.

CHEPSTOW.—Confirming the granting of a licence for the Sunday opening of kinemas at Chepstow, the Monmouthshire County Council has added the condition that films should only be shown between 5.30 and 10 p.m., and that they should be films passed by the Board of Censors for universal exhibition.

NEWPORT, I.O.W.—Sunday kinemas in the rural part of the Isle of Wight are to be discontinued when the present war-time emergency regulations expire at the end of this year. A report by a Home Office inspector, who conducted a recent public inquiry at Newport, was presented to a meeting of the Newport Council. It stated that public opinion in the rural area was at present against the continuation of Sunday kinemas.

COALVILLE.—At a meeting of the Coalville Urban Council, the chairman, C. S. B. Smith, said he had not received a requisition for a poll on the question of Sunday kinemas in the town, and it seemed as if the result of the town's meeting last week, when a vote was in favour of Sunday opening, would stand

LOUGHBOROUGH.—At a meeting of the Loughborough Town Council on Monday of last week, a resolution was moved in favour of kinemas opening on Sundays. The resolution was adopted by 15 votes to four. A town's meeting will be called.

ELLESMERE PORT.—Voting at the recent poll at Ellesmere Port on the Sunday opening question was 2,738 for and 614 against; majority, 2,124.

BLAYDON-ON-TYNE.—By 31 votes to 21, a public meeting at Blaydon-on-Tyne returned a verdict against the introduction of Sunday kinemas.

LIVERPOOL.—The Liverpool City Council on Wednesday night, January 8, decided to apply for a draft Order for the continuance of Sunday kinemas. Opposition to the measure in the city is strong, and it seems a certainty that a poll will be held.

BATH.—Following the recommendation of the Watch Committee on the Sunday opening question—as reported in last week's KINE.—Bath City Council has agreed to apply for the necessary draft Order and is making arrangements for the holding of a town's meeting.

BIRKENHEAD.—Having been asked by the C.E.A. its intentions regarding kinema Sunday opening, the Birkenhead Watch Committee has decided to take steps to obtain the necessary Order.

BRAINTREE.—A town's meeting at Braintree, Essex, last Thursday decided in favour of the continuance of Sunday kinemas by 81 votes to 59.

SWINDON.—Swindon Corporation is to take steps to secure an Order for the continuance of Sunday kinemas. The Corporation has allocated £643 to local charities as the result of Sunday opening in the town.

WAKEFIELD.—Wakefield Watch Committee has postponed for three months the consideration of the question of continued Sunday opening.

BROTTON.—At a town's meeting at Brotton, it was decided, by a majority of 16 votes, to apply for the permanent Sunday opening of the local kinema. The voting was: For 43, against 27.

EASTBOURNE.—Next Monday, January 20, has been fixed for the town's meeting to discuss the question of Sunday kinemas for Eastbourne.

An expose of the gambling rackets, BEHIND THE MASK (Monogram), featuring June Clyde and Kane Richmond, is Pathe's Trade show for 2.30 p.m. at the G.-B. Theatre on January 20

G.-B. Equipment Publicity

The address of the publicity department of G.-B. Equipments has been moved to Imperial House (entrance Air Street), Regent Street, W.1. Room numbers: 142, 143 and 144 (3rd floor). Telephone: Regent 7222.

Actual Reproduction from the London Evening News

THE EVENING NEWS, THURSDAY, JANUARY 2, 1947

Betty banishes the blues

TONGUE-IN-CHEEK Betty Hutton tells whoppers in "Cross My Heart."

FILMS

by

JYMPSON HARMAN

FACED with 10 per cent. colder cinemas, 10 per cent. less whisky, and a 10.30 showing on the morning after the night before New Year's Day, the honest critic must keep a firm hold on his emotions. Let there be no curmudgeonly attitude, though the thought of Betty Hutton in a Hollywood something called "**Cross My Heart**" (Carlton to-morrow) be as repugnant as the chill wind that searches down the Haymarket.

What joy then, what cuddlesome comfort, to find that Betty, in banishing "Blue Skies" from the Carlton, banishes the blues as well. Laugh! I thought I should have died. Or words to that effect.

Betty Hutton appears as a chorine liable to be seized by prevaricating brainstorms every other minute. (You can see them coming as her tongue bulges out her left cheek.) Most of her whoppers are thought up in the honourable service of her lawyer sweetheart (Sonny Tufts), whose soul is as full of integrity is his pockets are empty of dollars.

She thinks nothing, for instance, of assuming the guilt for a murder she did not commit, to give her lover a chance of fame and fortune in getting her off the charge. That she reckons without a crazy Russian actor (Michael Chekhov), who has a habit of playing the last scene of "Hamlet" too literally, only adds to the fun.

BETTY HUTTON gives a highly expert comedy performance and has opportunities also for one or two of her fissionary vocalisations. Even jazz-hating I found "Love is the Darndest Thing" most acceptable.

Sonny Tufts as the shy lawyer probably hates ever accepting his part, but he should be glad to be in an intelligent film for once. Intelligence is the keynote of this comedy, because every crazy thing it does is primed with a sparkling sense of satire.

★

NO FILM COULD HAVE A BETTER ADVERTISEMENT THAN THIS . . .

Thank you Mr. Harman!

Book Your Date NOW

"Cross My Heart"

STARRING

BETTY HUTTON · SONNY TUFTS

MICHAEL CHEKHOV

is a prosperity HIT from Paramount

Paramount Pictures

Your Prosperity in 1947 is assured with Paramount

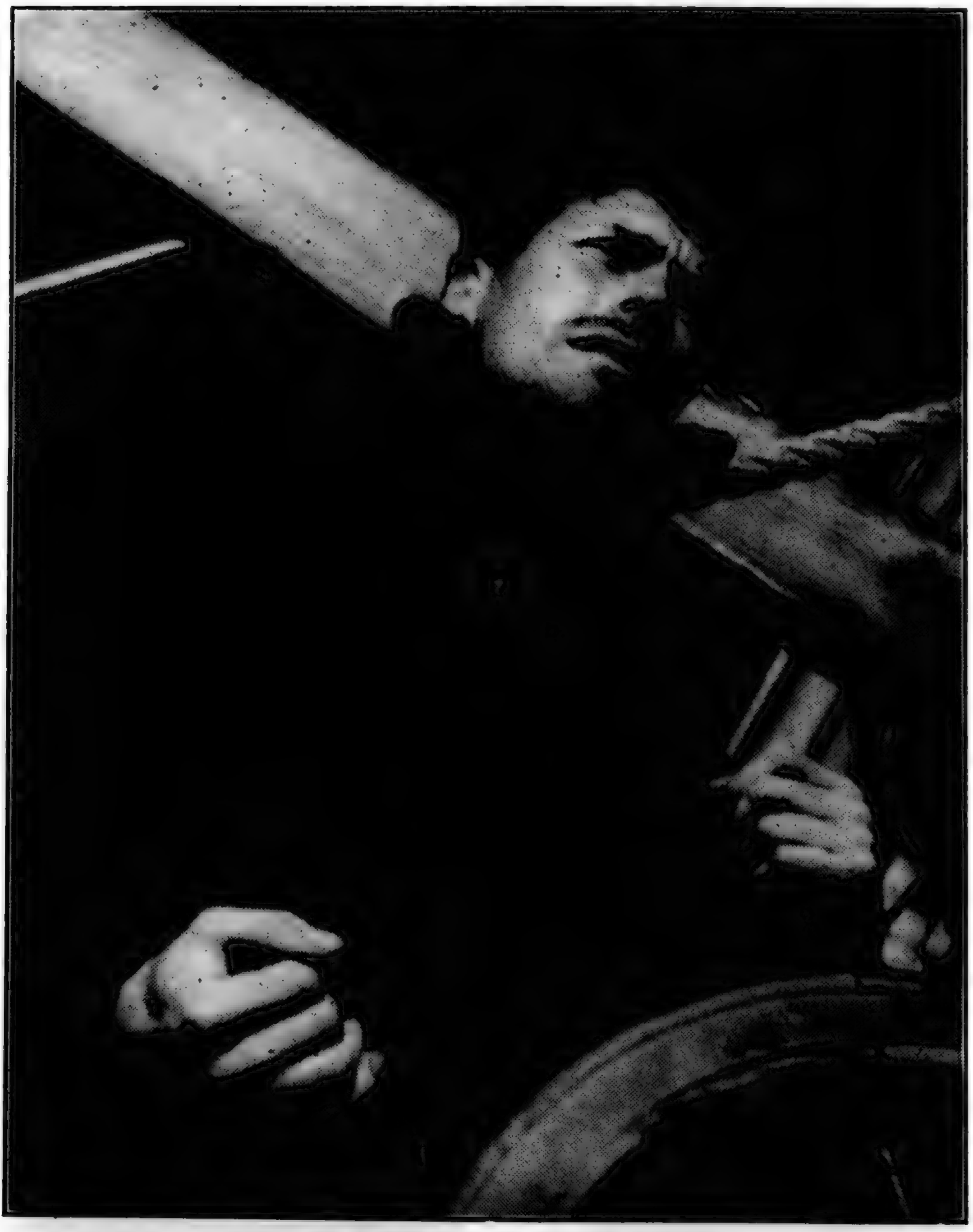
G—27-30

Perchance to Sail

The first Elder-Dalrymple Post-War Production

FEATURING

James Stirling Gillespie



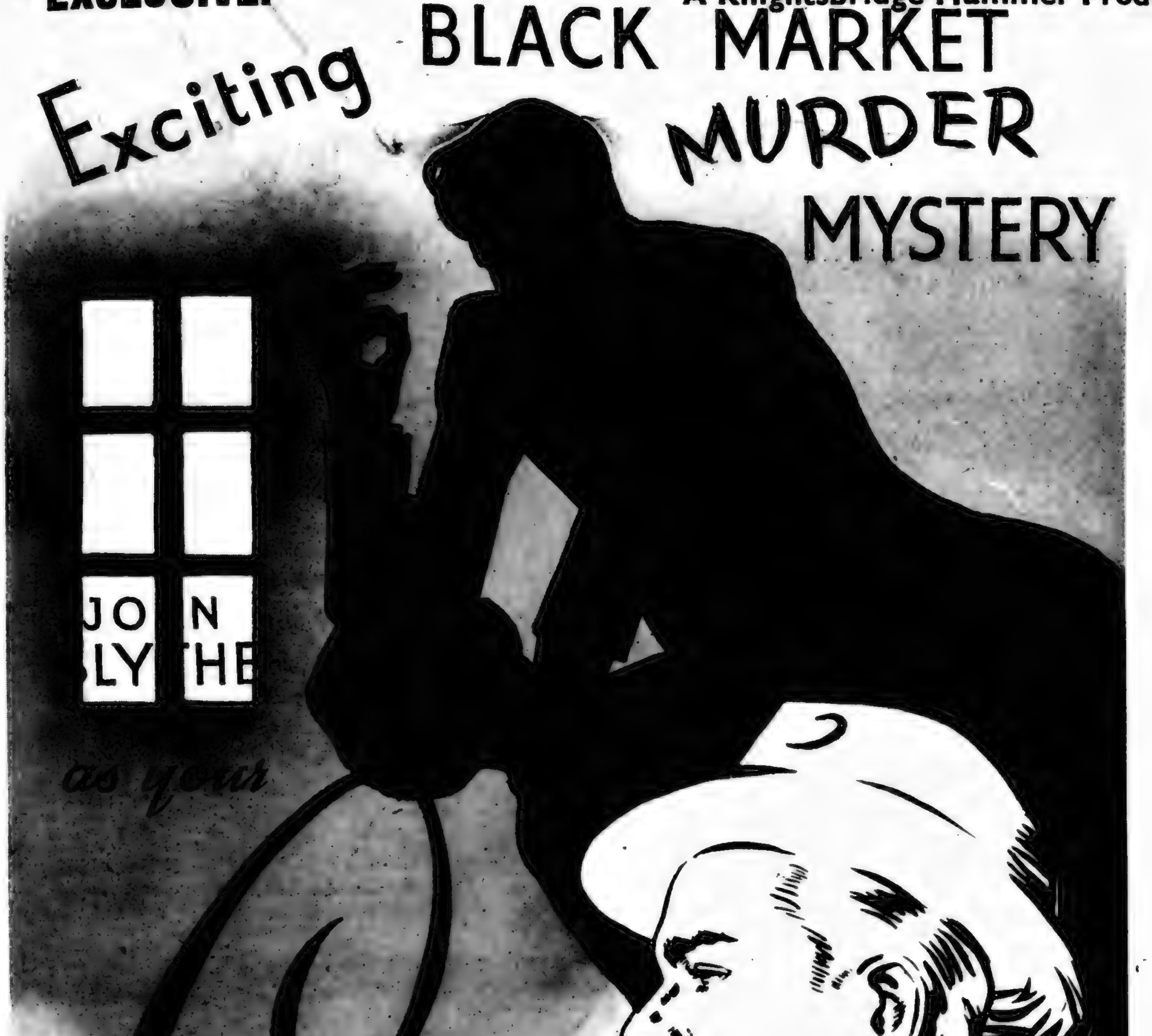
DISTRIBUTED BY

Exclusive Films Ltd., Hammer House, Wardour Street, W.1.

TRADE SHOW: Hammer Theatre, Hammer House,
Wardour Street, W.1, Thursday, January 23, at 11 a.m.

IT'S "EXCLUSIVE."

A Knightsbridge-Hammer Production


Exciting
BLACK MARKET
MURDER
MYSTERY
JO N
LY HE
as your
Crime
REPORTER
WAREHOUSE

TRADE SHOW: Hammer Theatre, Hammer House, Wardour Street, W.1, Thursday, January 23, at 11 a.m.

The LION'S ROAR

Contributed each week by Leo, of Metro-Goldwyn-Mayer.

It never rains but it pours.

* * *

And now, to follow the golden rain which "THE GREEN YEARS" is bringing to British box-offices, an unprecedented number of real "supers" pours in to gladden the hearts of my British salesmen, and their exhibitor friends.

DANCING IN THE RAIN!

Never in my 25 years of great film making have I had such a line-up ready for delivery to you and *our* public.

* * *

"LADY IN THE LAKE" you know about. Facing formidable competition, it was far and away the biggest Christmas and New Year success in the West End, and is crashing into a second week at the Ritz, after three in the vast Empire.

* * *

The new "camera-eye" technique has been more discussed than any innovation for years.

* * *

Take my tip. Exploit it in your territory to the maximum degree. It will pay big dividends.

* * *

"THE SECRET HEART," also, has been Trade shown, and enthusiastically endorsed by exhibitors and the Trade press dailies.

* * *

The latter quote its tremendous appeal to women ; and we all know what that means, plus its great dramatic power, and names like Claudette Colbert, Walter Pidgeon, June Allyson, Lionel Barrymore, etc.

* * *

And here's some very significant news from New York, because you know as well as I know—both being showmen of experience and perspicuity—that not one picture in a hundred which rings the bell with a resounding clang in America fails to do the same in Great Britain.

* * *

"THE SECRET HEART" is doing the best business at the Capitol since 1930 !

* * *

And to follow at the Empire will be a giant of a film which you haven't seen yet, but will very soon—"SEA OF GRASS," with Spencer Tracy, Katharine Hepburn, Melvyn Douglas, Robert Walker, Phyllis Thaxter, and a big supporting cast.

* * *

It has only just arrived in England, and after my London people saw it, they could only gasp, "What a picture !"

* * *

It's a tremendously powerful drama and love story set against the background of New Mexico at the turn of the century.

Spencer Tracy comes back to the screen, in his first film since "WITHOUT LOVE," and definitely qualifies for a *third* Academy Award, as Col. Jim Brewton, strong and wilful leader of the pioneers who carved an empire out of the West.

* * *

Hepburn has an equally dynamic part as the woman who casts her lot with a cattle baron, and deliberately competes with his other great love—the sea of grass.

* * *

Melvyn Douglas makes a more than welcome return to the screen after four years of Army service, as a frontier attorney.

* * *

And Robert Walker has the most exacting (and rewarding) part of his career as a spirited, reckless, illegitimate son who passionately hates his father.

* * *

I've barely left space to tell you about the other giants that are on the way.

* * *

"THE YEARLING," living up to my American slogan, "This is the Year of 'The Yearling' "—is doing record business at the Carthay Circle, Los Angeles. It will be with you soon now.

* * *

"TILL THE CLOUDS ROLL BY," described in this page last week, is hitting a new all time "high" at Radio City.

* * *

And still you have to come "A WOMAN OF MY OWN," with Greer Garson, new star Richard Hart and Robert Mitchum ; my big Technicolor musical drama, "FIESTA" ; the atomic bomb film, "THE BEGINNING OR THE END" ; and many more which I must leave until next week.

* * *

Meanwhile, don't forget your old friend Mickey Rooney is back in the 15th of the series which never fails, "LOVE LAUGHS AT ANDY HARDY."

* * *

It's been doing grand business at the Empire, and will everywhere.

* * *

Until next week – –

-Leo

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Easy Come, Easy Go (Paramount)—U.S.	**78 min. (A)**	Barry Fitzgerald, Diana Lynn, Sonny Tufts.	Irish character comedy of the ups-and-downs of a rascally but lovable old gambler. Barry Fitzgerald very good, story patchy, support colourless.	**Just another "programmer" (C).**
Gallant Journey (Columbia)—U.S.	**80 min. (U)**	Glenn Ford, Janet Blair, Chas. Ruggles.	Wholesome aerial biographical drama. Story intriguing, teamwork good, staging showmanlike.	**Very good screen "Boys' Own Paper" (CC).**
Game of Death (RKO-Radio)—U.S.	**72 min. (A)**	John Loder, Audrey Long, Edgar Barrier.	Bizarre chiller, wildly fantastic, but team work good, staging effective and climax spectacular.	**Acceptable thumbnail macabre (NC).**
House of Tao Ling, The (20th Century-Fox)—U.S.	**69 min. (A)**	Kent Taylor, Dona Drake, Tala Birrell.	Robust melodrama in Oriental setting. Story far-fetched but portrayals adequate.	**Support for industrial masses (NC).**
Jester, The (Chafir Films)—Polish.	**83 min. (U)**	Miriam Kressin, Zigmund Turkhoff, Hymie Jacobson.	Simple romantic story set against everyday Jewish life in a Polish village. Yiddish dialogue with English sub-titles.	**For specialised halls only (NC).**
Late George Apley, The (20th Century-Fox)—U.S.	**99 min. (A)**	Ronald Colman Peggy Cummins, Vanessa Brown.	Charming and witty period conversation piece, smoothly adapted from a New York stage success. Snob story delightfully acted and flawlessly mounted.	**Very good star and novelty booking (C).**
La Symphonie Pastorale (G.F.D.)—French.	**105 min. (A)**	Michele Morgan, Pierre Blanchar.	Brilliant psychological study of an elderly man who brings up a young girl, blind from birth and finds that he is in love with her.	**First-rate booking for advanced halls.**
Melody Maker (RKO-Radio)—U.S.	**62 min. (U)**	Glenn Vernon, Marcy McGuire, Felix Bressart.	Friendly Hollywood satire neatly built on amusing half-truths. Staging, direction and presentation smooth.	**Cheery novelty second (CC).**
Nocturne (RKO-Radio)—U.S.	**90 min. (A)**	George Raft, Lynn Bari, Virginia Huston.	Elegantly mounted, but unevenly developed "whodunnit." Star and supporting cast more than adequate, but big thrills few and far between.	**Fair to middling star and title crime offering (NC).**
***†Queen Victoria (Renown)—British.**	**82 min. (U)**	Anna Neagle, Anton Walbrook, C. Aubrey Smith.	Historical romance, compiled from the highlights of "Victoria the Great" and "Sixty Glorious Years." Originally reviewed in "Kine," November 19, 1942.	**Very good family reissue (CC).**
Royal Mounted Rides Again, The (G.F.D.-Universal)—U.S.	**13 2-reel episodes (U)**	Bill Kennedy, Daun Kennedy, Milburn Stone.	Actionful period serial set in the Yukon. Acting vigorous, direction resourceful and thrills both spectacular and realistic.	**Good average serial (CC).**
Secret Heart, The (M-G-M)—U.S.	**97 mins. (A)**	Claudette Colbert, Walter Pidgeon, June Allyson.	Psychological romance, smart but novelettish. Story not watertight, but acting good, direction resourceful and feminine appeal strong.	**Star-studded woman's picture (C).**
Splitface (RKO-Radio)—U.S.	**61 min. (A)**	Morgan Conway, Anne Jeffreys, Mike Mazurki.	Tear-away murder mystery melodrama illustrating a hectic page from the notebook of cartoon detective Dick Tracy. Acting fast, action vigorous and thrills shrewdly timed.	**Handy-size "thick-ear" (C).**
Vacation in Reno (RKO-Radio)—U.S.	**60 min. (A)**	Jack Haley, Anne Jeffreys, Wally Brown.	Breezy knockabout comedy set in colourful Reno. Teamwork vigorous, staging good, climax both laughable and thrilling.	**Cast-iron rib-tickler for the masses and sticks (C).**

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

***British Picture. †In Colour.**

Reviews for Showmen

THE LATE GEORGE APLEY

20th Century-Fox. American (A). Directed by Joseph L. Mankiewicz. Featuring Ronald Colman, Peggy Cummins and Vanessa Brown.
8,862 *feet. Release not fixed.*

CHARMING and witty period conversation piece, adapted from a New York stage success. It's about a class-conscious Bostonian who tries, with only partial success, to regulate the lives and fix the marriages of his son and daughter. Much of it is talk, but the leading characters are so delightfully drawn—Ronald Colman is ideally cast in the name part—the dialogue is so rich and the 1912 atmosphere so cosy that the majority of its situations, be they tender, comic or satirical, flatter and stimulate the intelligence. An unhurried portrait of a leisurely era, its backward glance is becomingly box-office. Very good star and novelty booking, particularly for good-class and family halls.

Story.—George Apley, leader of Boston society, and his wife, Catherine, have a grown-up son, John, and a daughter, Eleanor. Eleanor, who reads Freud, falls in love with Howard Boulder, a self-made Yale graduate, but George, a Harvard man, quarrels with Howard's background. John has a liking for Myrtle Dole, daughter of an out-of-town industrialist, but George frowns on John's choice, too. During these upsets George has his pride shaken by a few civic rebuffs and he decides to take a broader view of life. He is also influenced by a peek at Eleanor's Freud. He entertains Julian Dole, Myrtle's father, and is surprised to learn that the Doles are equally family proud. Julian flatly informs George that he doesn't think John is a suitable husband for Myrtle. The shock causes George to revert to type and he insists that John marries Agnes, a second cousin. However, Eleanor finally succeeds in getting George's permission to marry Howard and the compromise removes some of the starch from George's shirt.

Acting.—Ronald Colman makes a likeable snob as George. His is a polished and, strangely enough, sympathetic performance. Richard Haydn, cast as George's fussy cousin, and Percy Waram, cast as the forthright brother-in-law, are excellent, and so are Peggy Cummins and Edna Best. In fact, the whole cast deserves a hand.

Production.—The tale, which starts with the smug hero quoting Emerson and ends with him devouring Freud, has a period Boston setting, but its cracks at family and civic pride have by no means lost their sting. The

REVIEWS—continued on page 34

BRITISH LION *PRESENTS*

OSCAR HOMOLKA · DEREK FARR

(By arrangement with Associated British Picture Corp. Ltd.)

MURIEL PAVLOW

in

THE SHOP AT SLY CORNER

A GEORGE KING PRODUCTION

FROM THE STAGE SUCCESS BY EDWARD PERC

with

MANNING WHILEY · KATHLEEN HARRISON

KENNETH GRIFFITH

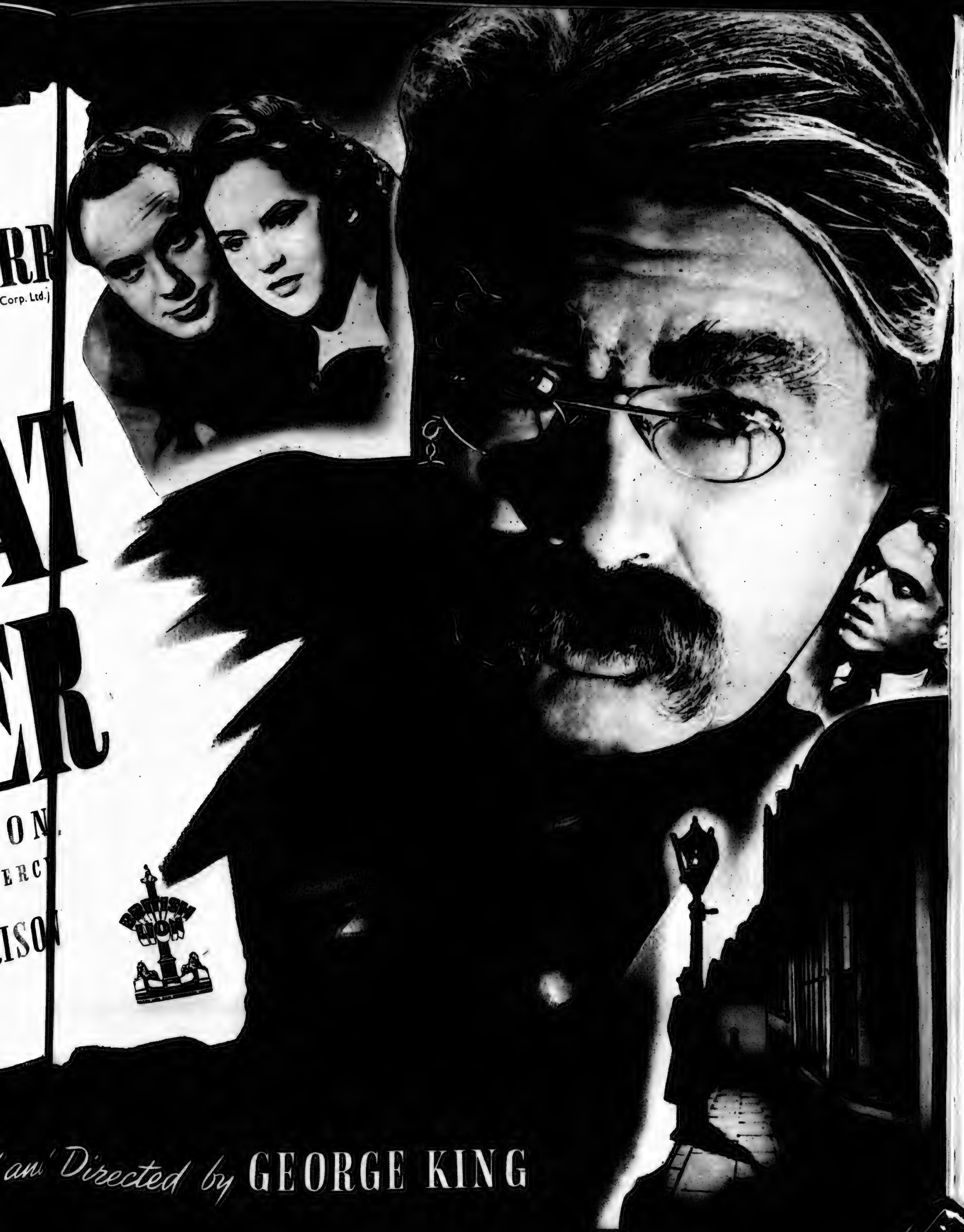
LONDON TRADE SHOW

JAN. 22

STUDIO ONE

11 A.M.

Produced an Dire


RR
Corp. Ltd.)
AT
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LISO
BRITISH LION
an Directed by GEORGE KING

play, with all its flounces and graces, succeeds in making good sport of snobbery. It is certain to delight and charm the over-forties. Its big star values should take care of the rest. It's a happy experience, as well as warm, light entertainment.

Points of Appeal.—Graceful, witty and human story, very good characterisation, soothing, colourful and nostalgic atmosphere, subtle feminine angle and box-office stars.

GALLANT JOURNEY

Columbia. American (U). Directed by William A. Wellman. Featuring Glenn Ford, Janet Blair and Charlie Ruggles. 7,162 *feet. Release not fixed.*

WHOLESALE, straightforwardly handled aerial biographical drama. Set round about the 1880's, it smoothly covers the crowded highlights in the short but exciting life of John J. Montgomery, who, the Americans claim, was the first man to construct and fly a glider. The tale is told by Charles Ruggles to a group of air-minded youngsters. Popular romance lightly colours the hero's spectacular vicissitudes and triumphs. A sincere and showmanlike job—the characterisation and staging are first class—it should thrill all "teen-agers." Very good screen "Boys' Own Paper."

Story.—John J. Montgomery, young son of a farmer-lawyer, spends most of his time watching the flight of birds and uses the knowledge to construct a glider. His family think he is mad, but Regina Cleary, a pretty neighbour, has faith in him and spurs him on. When his father takes a position in Washington, John joins the Jesuits at Santa Clara University, and, with their help, successfully conducts glider trials. He also invents a gold-sorting machine. A touch of vertigo prevents him from flying himself, but he teams up with Dan Mahoney, an expert balloonist known as Professor La Salle. Dan launches John's gliders from a balloon, but is later killed. John sells his gold-sorting machine and marries Regina, but becomes involved in a lawsuit and loses his all. An earthquake causes yet another set-back, but John is undaunted and finally proves before his premature end that flying is a practical proposition.

Acting.—Glenn Ford contributes a forthright and refreshingly boyish portrayal as John, Janet Blair is a pretty and spirited Regina, and Jimmy Lloyd is excellent as Dan. Charlie Ruggles also registers as the narrator.

Production.—The play is good clean adventure stuff. The hero, like the majority of pioneers, was considered barmy by all except his childhood sweetheart, and his ultimate triumph over family scepticism and the elements is decked out in warm and exciting detail. There is, of course, the possibility that the feminine fan may sigh for a slightly more vigorous romantic interest, but its brilliant and showmanlike technical presentation is pretty certain to thrill all those of school age. We strongly recommend it for Mr. Rank's Junior Clubs. May Denham and Pinewood do the same some day for Britain's sorely neglected pioneers of aviation!

Points of Appeal.—Wholesome, inspiring story, very good characterisation, colourful thrills, attractive cast, and compelling juvenile and family angles.

THE SECRET HEART

M-G-M. American (A). Directed by Robert Z. Leonard. Featuring Claudette Colbert, Walter Pidgeon and June Allyson. 8,720 *feet. Release March* 3, 1947.

PSYCHOLOGICAL romance, with smart trimmings but essentially novelette, telling of a combined operation to cure a young girl of her ache for her inhibited, self-murderer father. The diagnosis and the remedy bring the testy patient and her altruistic stepmother into violent conflict and drama of practically every shade and colour springs from the clash. June Allyson is a little too much of a handful as the girl, but Claudette Colbert acts with charm and restraint as the sorely tried stepmother, and Walter Pidgeon is his own immaculate and endearing self as a man who figures in the lives of both. The "old-stagers" make and save the high falutin', leisurely knit, Debussy and Chopin accompanied hocus-pocus. Star-studded woman's film.

Story.—Lee, an attractive and businesslike young woman meets Chris Matthews, a handsome bachelor, while returning from England to the States to marry Larry Addams, Chris's friend. The two become attached, but Lee marries Larry. Larry, a brilliant pianist, is a banker by profession, but has always regretted that his father didn't allow him to follow a musical career. The disappointment causes him to hit the bottle and he finishes up by embezzling bank funds and committing suicide. Lee tells Chase and Penny, her step-children, that their father died of a heart attack. She then sets to work to pay back the money Larry had stolen and at this juncture Chris re-enters her life. Penny, who has inherited her father's talent for music, spends most of her days at the piano mooning over her father's memory. Suddenly she becomes interested in Chris, but as soon as she realises that Chris's regard for her is purely paternal she attempts her own life. Lee saves her and at the same time tells her the truth about her daddy's death. The shock straightens her out and she is last seen as a model pupil at a college of music.

Acting.—Claudette Colbert is very good in the exacting, though not entirely convincing, part of Lee, and Walter Pidgeon is a likeable and sympathetic Chris. June Allyson is less happily cast as the neurotic Penny, but Robert Stirling and Marshall Thompson cheer things up considerably in adolescent rôles. Lionel Barrymore also registers as a wise old psychiatrist.

Production.—The plot, vigorously accompanied by Debussy and Chopin's music—the neurotic father tickles the ivories at the start and the equally neurotic daughter takes over when he leaves off—and, attractively staged, has many cross-currents, but, although there is point to its far-flung theme, conclusions are too long delayed and a little too obvious to put its drama in the top grade. The pleasure of watching Claudette Colbert and Walter Pidgeon slice and serve the ham with delicacy is, however, liberal compensation for its untidy treatment and ample footage. Compelling feminine fare, its points value, viewed from the popular box-office angle, is high.

Points of Appeal.—Colourful and at times human story, good characterisation, tasteful technical presentation, strong feminine angle, good title and box-office stars.

EASY COME, EASY GO

Paramount. American (A). Directed by John Farrow. Featuring Barry Fitzgerald, Diana Lynn and Sonny Tufts. 7,011 *feet. Release not fixed.*

IRISH character comedy unhurriedly charting the many violent ups-and-downs in the career of a rascally yet lovable old gambler. Barry Fitzgerald expertly handles the blarney and his warm, lifelike performance is the one bright spot in the time-honoured, dust-collecting theatre. The plot is both pedestrian and repetitive and the supporting team colourless. Just another "programmer."

Story.—Martin L. Donovan, a sign-writer by profession, inherits a derelict boarding-house from his deceased wife. He leaves his young daughter Connie to run the place and spends most of his time playing the horses. Kevin O'Donnell, a demobbed sailor, and Dale Whipple, a young police officer, are rivals for Connie; and Donovan plays one against the other and borrows from both. After having got through Kevin's gratuity, Donovan luckily drags the proceeds of a bank robbery from the bottom of a river. He does this in his brother's diving suit. The reward is generous, but Donovan has many calls on the first half and loses the rest. Connie leaves him and Kevin and arranges to marry Dale, but in the end she proves a chip of the old block and partly retrieves the family fortune by having a bet herself. The shock causes Donovan to run in front of a car, but he survives.

Acting.—Barry Fitzgerald successfully exploits every trick of his trade as the incorrigible Donovan. He's really good. Sonny Tufts is Kevin, Diana Lynn is Connie, and Dick Foran is Dale, but they're nothing to shout about.

Production.—The film starts well, but before it proceeds very far its gags and situations are repeated. Barry Fitzgerald succeeds in getting away with his encores, but the supporting cast is much less resourceful. Flat-spots begin to appear sometime before the finish and the show doesn't end a moment too soon. Irish humour, like all other forms of wit, is much more effective in small doses.

Points of Appeal.—Clever performance by Barry Fitzgerald, intriguing title and good atmosphere.

NOCTURNE

RKO-Radio. American (A). Directed by Edwin L. Marin. Featuring George Raft, Lynn Bari and Virginia Huston. 8,027 *feet. Release not fixed.*

ELEGANTLY mounted but unevenly developed "whodunnit." It concerns a zealous detective who accepts dismissal rather than leave unsolved the mystery of a Hollywood playboy's violent end. The victim, no mean composer, is bumped off while completing his latest number, but the melody lingers on and on and on before justice is finally served. There are a couple of good scraps at the finish, but otherwise big thrills are conspicuously few. Lack of pace kills its chances of big box-office success. Fair to middling star and title crime fare.

Story.—Paul Vincent, a wealthy Hollywood composer, is found shot dead beside his piano. On the piano is an unfinished song entitled "Nocturne" and dedicated to Dolores. Lieutenant Joe Warne, tough and slick "tec," believes that Vincent was murdered, but his superiors write the crime off as just another suicide. Joe refuses to accept their verdict and is sacked. He then carries on as a private eye, and, with the help of Frances Ransom, an attractive film extra, eventually stumbles on vital clues. The fact that the murdered man called all his many girl friends Dolores slightly complicates the final phases, but, in the end, the killer, who turns out to be the pianist husband of Frances' sister, gives himself away by playing the concluding chords of "Nocturne." He is spectacularly apprehended and Joe wins Frances and reinstatement.

Acting.—George Raft is not given many chances to act, but he fights hard as Joe, Lynn Bari is a glamorous and tantalising Frances, and Virginia Huston, Joseph Pevney and Myrtle Dell are nimble red-herrings.

Production.—The opening scene is good and there are a couple of realistic scraps and a novel story twist at the finish, but they and *de luxe* staging fail to atone for meandering middle reels. Breathless action is and always has been the main component of the successful thriller and without it no "spot-the-murderer" screen fare can be other than second rate. Unhappily, the film in question is no exception to the rule. We'll leave it at that and to its obvious star and title values.

Points of Appeal.—Intriguing title, box-office stars, *de luxe* staging, and rousing big-fight climax.

LA SYMPHONIE PASTORALE

G.F.D. French (A). Directed by Jean Delannoy. Featuring Michele Morgan and Pierre Blanchar. 9,600 *feet. Release not fixed.*

THIS film won three international awards at the Cannes Film Festival last year and it deserved them.

It won them for the finest feminine portrayal by Michele Morgan, for the best French film of the year and for the best musical score. This brilliant French actress, whose portrayal of a blind girl who falls in love spiritually with the pastor who had saved her life, got nowhere in Hollywood.

The picture is movingly dramatic without one false sentimental note and its tragic dénouément is a perfect example of the French passion for logical development.

For advanced halls, we cannot think of a better proposition.

Story.—The pastor of a small village in the mountains rescues a child who is lame, blind, and more animal than human. He brings her up with his own family, cures her lameness and gives her paternal love. In return, she learns to love him, and his wife and family grow jealous. Finally, she meets the pastor's son, who falls in love with her, but his father forbids a furtherance of the romance. He is subconsciously entirely possessive. Later, sent to a doctor, her blindness is cured and the first person she sees is the son whom she imagines to be the pastor and falls in love with him. Learning his identity, she is horrified and still more so when the pastor's affection shows signs of being more passionate than paternal. Goaded on by the pastor's wife she commits suicide.

Acting.—Michele Morgan's interpretation of this unhappy child is most moving and her assumption of blindness is both tragic and realistic.

The pastor is excellently characterised by Pierre Blanchar. The jealous wife is played to perfection by Line Noro, and Jean Delailly is excellent as the son.

Production.—Painted in sombre colours, the picture, an adaptation of Andre Gide's story, is both holding in dramatic content and moving in sentiment.

It is excellently directed and stresses the point that the good pastor had created something, someone, which, despite himself, he had learned to love physically as well as spiritually.

Here we have a French film freed from the shackles of German occupation which expresses the introspection and logical mind of French literature.

Points of Appeal.—Moving drama and a musical and compelling nature. Famous star in Michele Morgan and brilliant acting and direction.

MELODY MAKER

RKO-Radio. American (U). Directed by William Berke. Featuring Glenn Vernon, Marcy McGuire and Felix Bressart. 5,557 *feet. Release not fixed.*

FRIENDLY Hollywood satire, neatly built on amusing half-truths. It tells of trouble in a film studio over the writing of a heartbreak signature tune for an ambitious tearjerker, and its many wholesome cracks, smoothly handled by a well-balanced cast, are evenly scattered over its handy running time. The staging is well up to standard. Cheery novelty second, especially for family and industrial halls.

Story.—Hugo Meyerhold, musical director of Sunset Pictures Studios, is instructed to find someone to write a moving theme song for a big production. Angela Jones, Hugo's secretary, suggests Ding Dong Williams, a young clarinet player with whom she is in love, but immediately Ding Dong is signed up it is discovered that he cannot write a note of music. Zing and Zang, a couple of screwball music arrangers, are then engaged to write down what Ding Dong strums. At the crucial moment Ding Dong, who now returns Angela's love, goes all temperamental, and refuses to blow a note. In desperation, Angela sets to work to make him "suffer" and stages a phoney love scene between herself and Steve Moore, a famous Western star. It does the trick and the now-despondent Ding Dong turns out a "dilly" of a tune.

Acting.—Glenn Vernon is a somewhat colourless Ding Dong, but Marcy McGuire makes a volatile and engaging Angela, and Felix Bressart is a tower of strength as Hugo. The support is not bad, either.

Production.—The main gibe is made at the musical department of a big studio, but the lesser cracks are quite good, too. The staging and detail are obviously authentic, and Richard Korbel, a brilliant 11-year-old concert pianist, gives additional tone to the orchestral sequences. In all, unpretentious, but, nevertheless, bright Hollywood rag.

Points of Appeal.—Amusing theme, efficient treatment, good staging, neat title, convenient footage and "U" certificate.

A GAME OF DEATH

RKO-Radio. American (A). Directed by Robert Wise. Featuring John Loder, Audrey Long and Edgar Barrier. 6,501 *feet. Release not fixed.*

BIZARRE chiller set in a swamp-ridden island somewhere in the Caribbean. It tells how poetic justice finally overtakes a particularly bloodthirsty homicidal maniac. The leading players tackle the grisly poppycock with all seriousness and their strenuous teamwork, coupled with effective lighting and photography, brings some measure of conviction to its serial-like thrills. It should throw a scare into the populars. Acceptable "thumbnail" macabre.

Story.—Don Rainsford, famous writer and big-game hunter, is the sole survivor of a shipwreck. He manages to swim to a small Caribbean island and is given hospitality by Eric Kreiger, master of the eerie domain. The other guests are pretty Ellen Trowbridge and her brother, Robert. The two are also castaways. Kreiger's castle home is guarded by savage dogs and surrounded by swamp-land. It is soon clear that Kreiger is a homicidal maniac and that he has been engineering the wrecks so that he can hunt the helpless survivors. He uses a bow-and-arrow for his odd blood-sport, but comes a cropper and is devoured by his own hounds when he tries to stalk Rainsford. Robert is killed in the last bloody foray, but Ellen and Rainsford escape death by inches.

Acting.—Edgar Barrier is effective in a theatrical sort of way as Kreiger, and John Loder and Audrey Long look their parts as hero Rainsford and heroine Ellen respectively.

Production.—The picture, which gives a new and sinister meaning to yoicks and tally-ho, is not exactly built for followers of the Quorn, but there is little doubt that its highly coloured macabre will thrill and intrigue those slightly lower down in the social scale. It moves at the gallop over rough and menacing country and ends, as tradition demands, with the villain getting the "brush-off." What could be fairer or more box-office than that?

Points of Appeal.—Unusual, if fantastic, story, vigorous teamwork, effective technical presentation, thrill-charged finale and intriguing title.

THE HOUSE OF TAO LING

20th Century-Fox. American (A). Directed by James Tinling. Featuring Kent Taylor, Dona Drake and Tala Birell. 6,180 *feet. Release not fixed.*

ROBUST melodrama, set in an unreal China, detailing the adventures of a group of double-crossing heirs, all of different nationalities, and of an eccentric millionaire who decides to put each to the test before disposing of his fortune. Produced with considerably more colour than conviction, the story is, in spite of its fantastic proportions and absurd climax, ready-made for the masses. Average support for industrial spots.

Story. — Henrik Van Boyden, a shipping magnate, is given to understand that he has but a short time to live. As he doesn't know his heirs he decides that they shall meet ten years after his death at the house of Tao Ling, a Chinese philosopher, who is to select the most worthy to inherit his millions. The heirs are a polyglot crowd: two of whom are bumped off before they start. While on the journey, the others are captured by bandits and taken to a house in the mountains where they are interviewed by a ruthless Oriental. He submits them to mental and physical torture until the party is reduced to four. It then transpires that their inquisitor is Tao Ling, that Van Boyden has cheated his doctors, and appears on the scene to deliver a few home-truths and make the final choice as to the one who shall handle his fortune.

Acting.—Kent Taylor is quite sound in the rôle of Jack Clark, a two-fisted young American, and Dona Drake is adequate as a fiery little Spanish adventuress. Leonard Strong, as Tao Ling, is the most convincing member of the supporting players.

Production.—Even allowing for a man's eccentricities, it takes a lot to believe that he would submit his relatives to such a gruelling test to satisfy a whim. There are lurid trimmings here and there, but the pace is slow for much of the running time, and, as a result, many of the anticipated thrills fail to materialise. Nevertheless, it punches hard in parts.

Points of Appeal.—Intriguing title, robust incident, colourful if unconvincing setting, handy footage.

SPLITFACE

RKO-Radio. American (A). Directed by William Berke. Featuring Morgan Conway, Anne Jeffreys and Mike Mazurki. 5,513 *feet. Release not fixed.*

TEAR-AWAY nutshell murder mystery melodrama illustrating a hectic page from the notebook of Dick Tracy, detective star of a popular American cartoon strip. The plot, one of revenge, contains killings galore, but happily the high death-rate is deftly relieved by clean comedy and pert romantic touches. Skilful leavening promotes mass and industrial appeal. Handy-size "thick-ear."

Story.—Dick Tracy, ace detective, is called in when an inoffensive schoolteacher is stabbed. He believes that the crime is the work of a homicidal maniac and his suspicions are confirmed when others are bumped off in similar circumstances. The killer is Splitface, a notorious criminal, and all the victims turn out to be members of a jury which, many years before, had sent him up. Eventually, Tracy brings the campaign of revenge to a spectacular halt, but before he does the lives of his small motherless son, Junior, and his cutie, Tess, are threatened.

Acting.—Morgan Conway is no glamour boy, but he gets by as Dick Tracy; Mike Mazurki makes a sinister Splitface and Anne Jeffreys and Mickey Kuhn meet all demands as Tess and Junior.

Production.—The film is off the mark in a flash, and it keeps up its sizzling pace until the end. There is no lack of variety and its engaging small boy interest and bright romantic asides fit smoothly into the main narrative without curbing its hurricane momentum. The climax is a real corker. Technically, it is not quite so hot, but the staging is, nevertheless, good enough. It couldn't crowd much more into its hour.

Points of Appeal.—Breezy and thrilling story, robust teamwork, engaging light relief and gripping climax.

VACATION IN RENO

RKO-Radio. American (A). Directed by Leslie Goodwins. Featuring Jack Haley, Anne Jeffreys and Wally Brown. 5,407 *feet. Release not fixed.*

BREEZY knockabout comedy, set in colourful Reno. It's about a crazy, henpecked young man who buys a mine detector at a sale of surplus Army stock, hoping to locate buried treasure, but, to everybody's surprise, including his own, finishes up by spectacularly apprehending a gang of bank robbers. Vigorously acted and effectively mounted, its exuberant amalgam of bedroom farce and Western burlesque seldom flags. The "dead heads" at the London Trade show laughed their heads off, and their favourable reactions are recommendation enough. Cast-iron rib-tickler for the masses and sticks.

Story.—Jack Carroll, dizzy, henpecked husband of Eleanor, a pretty young woman, buys some Army junk which includes a mine detector. He then goes west and plans to use the detector to ferret out an old brigand's buried treasure. He puts up at a fashionable hotel in Reno and becomes friendly with Bunny Wells, tough moll of the ruthless leader of a gang of bank robbers. Complications swiftly arise, but, although Eleanor gets wise and naturally begins to think the worst, Jack finally gets back into her good books by

REVIEWS—continued on page 37

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period November 6, 1946, December 3, 1946. Films, the names of which appear in italics, are parts of a series (or serials).

Title of Film.	Registered by.	Maker's Name.	Length. (feet).	No.
BRITISH				
NOVEMBER 6.				
Those were the Days	Butcher's	Butcher's	3,299	Br./E. 9699
The Bulldog Breed	Renown	Anglo-Amalgamated	3,185	Br./E. 9700
The House that Jack Built	N.S.S. Prods.	Crown Film Unit	850	Br./E. 9701
It's in the Air	20th Century-Fox	Normans Film Prods.	1,922	Br./R. 9707
NOVEMBER .				
New Pathe Pictorial Nos. 105/117 (series):				
New Pathe Pictorial No. 115.	Pathe	Pathe	816	Br./R. 9717
Progress Parade	Famous Films	British Movietonenews	1,562	Br./R. 9719
NOVEMBER 11.				
Scottish Symphony	Federated	Federated	3,154	Br./E. 9721
Fun of the Fair	„	Vernon Norman Whitten.	1,595	Br./R 9722
NOVEMBER 13.				
The Laughing Lady	Anglo-American	British National	8,206	Br./Tr. 9724
New Pathe Pictorial Nos. 105/117 (series):—				
New Pathe Pictorial No. 116.	Pathe	Pathe	776	Br./R. 9725
NOVEMBER 14.				
Flowers	Paramount	British Foundation.	1,418	Br./R. 9726
NOVEMBER 15.				
Dutch Vista	„	„	1,633	Br./R. 9732
NOVEMBER 18.				
A Matter of Life and Death.	G.F.D...	Independent Producers.	9,372	Br./Tr. 9733
NOVEMBER 19.				
New Pathe Pictorial No. 117.	„	„	762	Br./R. 9736
New Pathe Pictorial Nos. 118/130 (series):—				
New Pathe Pictorial No. 118.	Pathe	Pathe	748	Br./R. 9737
New Pathe Pictorial Nol. 119.	„	„	812	Br./R. 9738
New Pathe Pictorial No. 120.	„	„	763	Br./R. 9739
Woman to Woman	Anglo-American	British National	8,882	Br./Dr. 9740
This Modern Age, No. 3—To-morrow by Air	G.F.D...	This Modern Age, Ltd.	1,792	Br./R. 9741
NOVEMBER 20.				
Walking on Air	Piccadilly Cinematograph Films.	Michael H. Goodman Prods.	5,643	Br./R. 9756
Atlantic Queen	„	C. Pattinson-Knight.	1,953	Br./R. 9757
NOVEMBER 22.				
School for Secrets	G.F.D...	Two Cities Films.	9,512	Br./Tr. 9759
NOVEMBER 26.				
Our Club Magazine No. 16—Ice Skating.	„	Wallace Prods.	949	Br./R. 9764
Our Club Magazine No. 17—Down River.	„	„	783	Br./R. 9765
Our Club Magazine No. 18—The Grimethorps Schoolboys' Choir.	„	„	891	Br./R. 9766
Voyage of Peter Joe No. 1—A Smashing Job.	„	G.-B. Screen Services.	1,999	Br./R. 9767
Voyage of Peter Joe No. 2—All's Fair	„	„	2,081	Br./R. 9768
Voyage of Peter Joe No. 3—Ghostesses.	„	„	2,494	Br./R. 9769
NOVEMBER 27.				
Land of the Saints	Renown	Albert Stanley Williamson.	3,163	Br./E. 9781
NOVEMBER 29.				
Popping Up	Columbia	British Foundation.	1,462	Br./R. 9782
Little Things	„	„	1,530	Br./R.9783
How it Happens	„	„	1,728	Br./R. 9784
FOREIGN				
NOVEMBER 6.				
My Pal Trigger	British Lion	Republic	7109	F. 9702
Pass Key to Danger	„	„	5,205	F. 9703
Hats off to Rhythm	„	„	8,138	F. 9704
The Last Crooked Mile	„	„	6,016	F. 9705
The Vampire's Ghost	„	„	5,312	F. 9706
The Golden Hen	20th Century-Fox	20th Century-Fox	579	F. 9708
Mighty Mouse in Svengali's Cat	„	„	582	F. 9709
Mighty Mouse in Krakatoa	„	„	582	F. 9710
The Watchdog	„	„	581	F. 9711
Fisherman's Luck	„	„	581	F. 9712
NOVEMBER 7.				
A Knight for a Day	RKO-Radio	Walt Disney	647	F. 9713
Flicker Flashbacks No. 6 (2nd series)	„	Pathe	714	F. 9714
The Jolson Story	Columbia	Columbia	11,643	F. 9715
Catnipped	„	„	671	F. 9716
NOVEMBER 9.				
The Show Off	M-G-M	M-G-M	7,482	F. 9718
NOVEMBER 11.				
Down the Fairways	20th Century-Fox	20th Century-Fox	771	F. 9720
Dumb Bell of the Yukon.	RKO-Radio	Walt Disney	605	F. 9723
NOVEMBER 14.				
Lulu's Indoor Outing	Paramount	Paramount	725	F. 9727
Popular Science J 4-6	„	„	891	F. 9728
Jasper's Minstrels	„	„	740	F. 9729
Lulu's Birthday Party	„	„	684	F. 9730
White Rhapsody	„	„	850	F. 9731
NOVEMBER 18.				
The Killers	G.F.D.	Universal	9,245	F. 9734
The Baxter Millions	„	„	5,496	F. 9735
NOVEMBER 19.				
Who's Guilty?	Columbia	Columbia	7,126	F. 9742
Dangerous Business	„	„	5,280	F. 9743
Sing While You Dance	„	„	6,490	F. 9744
It's Great to be Young	„	„	6,158	F. 9745
Personality Kid	„	„	6,085	F. 9746
Crime Doctor's Man Hunt.	„	„	5,493	F. 9747
Thrill of Brazil	„	„	7,388	F. 9748
Screen Snapshots No 146	„	„	856	F. 9749
Snap Happy Traps	„	„	592	F. 9750
Diving Aces	„	„	810	F. 9751
Carnival Courage	„	„	623	F. 9752
Flying Hoods	„	„	845	F. 9753
Foxy Flatfoots	„	„	541	F. 9754
Polar Playmates	„	„	591	F. 9755
NOVEMBER 21.				
Wildfire	Exclusive Films	Action Pictures	5,599	F. 9758
NOVEMBER 25.				
California	Paramount	Paramount international.	8,903	F. 9760
NOVEMBER 26.				
Her Adventurous Night	G.F.D.	Universal International.	6,838	F. 9761
The Dark Mirror	„	„	7,661	F. 9762
Rural Rhapsody	„	Universal Pictures.	819	F. 9763
NOVEMBER 27.				
The Mosquito	20th Century-Fox	20th Century-Fox	584	F. 9770
Who's Who in the Jungle.	„	„	582	F. 9771
Talking Magpies	„	„	584	F. 9772
The Ghost Town	„	„	580	F. 9773
Smoky Joe	„	„	582	F. 9774
Bad Bill Bunion	„	„	577	F. 9775
Throwing the Bull	„	„	579	F. 9776
Ants in Your Pantry	„	„	582	F. 9777
The Silver Streak	„	„	577	F. 9778
Blue Grass Gentlemen	„	„	799	F. 9779
Steamboat on the River	„	„	800	F. 9780
NOVEMBER 29.				
Film Vodvil No. 17	Columbia	Columbia	895	F. 9785
Community Sing No. 95	„	„	796	F. 9786
Strange Journey	20th Century-Fox	20th Century-Fox	5,879	F. 9787
Sister Kenny	RKO-Radio	RKO-Radio	10,478	F. 9788
DECEMBER 2.				
Temptation	G.F.D.	Universal	8,875	F. 9789
Junior Prom	Pathe	Monogram	5,349	F. 9790
Mask of Diijon	„	PRC	5,878	F. 9791
DECEMBER 3.				
The Devil's Playground	United Artists	Hopalong Cassidy Products.	5,896	F. 9792

ALTERATIONS OF LENGTH.

Title of Film.	Registered No.	Date of publication in *Board of Trade Journal.*	*Original* Length (Feet).	Amended Length (Feet).
The Young Mr. Pitt	Br./Tr. 5423	July 11, 1942	10,643	8,970
Beloved Vagabond	Br. 13613	September 17, 1936	6,803	6,052

The registration particulars of the film "Curse of the Wraydons" (Br./E. 9579), notification of which appeared in the *Board of Trade Journal* of October 5, 1946, has been amended as follows:—Long version, 8,450 feet; short version, 6,795 feet.

KEY TO REGISTRATION PREFIXES

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered or the exhibitors' quota and trebled for the renters' quota."

REVIEWS—*continued from page 35*

spectacularly slipping it across the crook and his moll.

Acting.—Jack Haley is in good form as the scatterbrained Jack, Anne Jeffreys makes a pretty Ellen, and Iris Adrian is in her element as the tough Bunny. There is a sound supporting cast.

Production.—The initial sequences are a trifle muscle-bound, but once the plot and the players warm up, laughs flow freely. Time-honoured mother-in-law cracks, boisterous bedroom farce and a thrilling Western coach chase are crowded into the last three reels, variety being the spice of the rollicking knockabout show.

Points of Appeal.—Robust fun, fast action, good cast and title and handy footage.

THE JESTER

Chafir Films. Polish (U). Directed by Joseph Green. Featuring Miriam Kressin, Zigmund Turkhoff and Hymie Jacobson. 7,498 feet. Release not fixed.

SIMPLE, romantic story—country girl finds true love with circus performer—wrapped up in a cross-section of Jewish life in a Polish village. There is a fair proportion of musical relief by the introduction of the Purim festivities and occasional song numbers by Miriam Kressin. Dialogue is Yiddish, but English subtitles are sufficient to describe the action and give an indication of the type of humour. Booking for specialised halls only.

Story.—Getsel, wandering tramp, arrives at a village and is looked after by Nukhem, a poor shoemaker. He falls in love with his benefactor's daughter, Esther, but before he can make much progress she, in turn, finds romance with Dick, a circus performer. Nukhem tries to stop the match as he has better plans for his daughter, but Getsel comes to the rescue by leading Esther to Dick, who has moved on to another town.

Acting.—Zigmund Turkhoff, as Getsel, the tramp, has the lion's share of the action. Miriam Kressin gives a good account of herself as Esther and her several song numbers are quite pleasing.

Production.—From start to finish the treatment, although realistic, is simple. It is this simplicity, however, that is the main factor in painting the true picture of country life. Sub-titling is adequate for story purposes, but it is apparent that they are not strong enough to capture all the humour. Nicolas Brodsky's music is refreshing.

Points of Appeal.—True picture of Jewish-Polish life, musical interludes, "specialised" values.

Reissue

QUEEN VICTORIA

Renown. British (U). Photographed partly in Technicolor. Directed by Herbert Wilcox. Featuring Anna Neagle, Anton Walbrook and Sir C. Aubrey Smith. 7,552 feet. Release not fixed.

COLOURFUL biographical presentation of the reign of Queen Victoria. On June 20, 1837, Ministers of State inform the 18-year-old princess of her succession to the throne. At this period the nation is experiencing an industrial reorganisation, an era of repeal laws and mass poverty. Her interest in her peoples and national progress, shared by the Prince Consort, coupled with expert statesmanship, helps to guide the nation into the paths of progress and prosperity. Mourning the death of her husband, yet ever faithful to duty, the Queen receives the homage of the world at her Diamond Jubilee. At the time of her death the Empire's star is at its zenith. A combination of "Victoria the Great" (1937) and "Sixty Glorious Years" (1938), it is described in the KINE. review of November 19, 1942, as "the textbook in box-office form. Its appeal to youngsters and the family is immense."

Points of Appeal.—Inspiring, instructive and entertaining story, box-office title and stars.

Serial

GENERAL F.D.

THE ROYAL MOUNTED RIDES AGAIN. American (U). Directed by Lewis D. Collins and Ray Taylor. Featuring Bill Kennedy, Daun Kennedy and Milburn Stone. 13 two-reel episodes. Release not fixed.—Actionful period chapter play, set in the rugged Yukon at the turn of the century. It vividly describes a ding-dong encounter between a sturdy, resolute corporal in The Royal Canadian Mounted Police and the cunning leader of a ruthless gang of claim jumpers, and artfully punctuates its spectacular thrills with popular romance. Bill Kennedy plays the hero, Daun Kennedy is the heroine and Milburn Stone the villain, and all three put plenty of muscle into their work. The staging is spacious and the timing of the highlights showmanlike. Thirteen generous rations of red meat, it's just the stuff for industrial halls and boys' clubs. Incidentally, each episode has a "U" certificate. The titles and lengths of the three chapters shown are as follows: "Canaska Gold," 1,771 feet; "The Avalanche Trap," 1,633 feet; and "River of Fire," 1,506 feet.

B.F.P.A. REPORT—*continued from page 8*

U.S. Companies Should Not Make Films Here Just for Quota Purposes

Board that owing to its location it cannot obtain a sufficient number of British films to comply with the current Quota figure upon terms which would not cause the exhibitor a financial loss.

The Board, the producers consider, should decide a Quota figure for first features and second features respectively. Changes could be made in the figure at six-monthly intervals.

Kinema managers should fill in a form each time the programme was changed. The form, giving details of every film played in the programme, would then be forwarded to the B. of T.

A long first feature would count as both first and second feature Quota.

Suggested Figures

The B.F.P.A. suggests these figures: A kinema running a weekly programme should show eight first-feature British films in 26 weeks. A kinema with two programmes a week should show 16 films in the same period of 26 weeks. There should be four British pictures out of every 26 supporting films.

Sunday programmes could carry over a British film from the last half of the week, or run the Monday, Tuesday and Wednesday show.

Four British shorts would have to be shown in six months, unless extra second features were put on as a substitute . . . two shorts per every second feature.

Having dealt fully with the exhibitor side of the Industry, the B.F.P.A. report goes on to analyse the cultural merits—or demerits—of British and U.S. pictures.

The original Acts, it says, were designed to treat the matter on a purely industrial basis. The war taught us to regard the Industry on a more cultural basis.

Distribution Abroad

U.S. companies were able, under the existing act, to distribute British films abroad instead of making or acquiring British films over here. Little has been done on this line.

U.S. companies, controlling British kinema interests, are not giving a fair showing of good British films outside of London.

U.S. companies should not make films over here with British labour just because they want to satisfy Quota regulations; but the Association wants to see no obstacle to prevent foreign companies making films in Britain for genuine artistic or technical reasons.

The B.F.P.A. says that many exhibitors want to see the renters' Quota carry on, because they fear a shortage of British product. This shortage is an artificial one, brought about by the present "barring" clauses on contracts, says the report.

16-mm. Films as Quota

The 16-mm. films should be treated as 35-mm. film.

The provisions of the Act of 1938, apart from those dealing with exhibitors' and renters' Quota, should be repeated in the new Act.

Quota should be expressed in terms of weeks and not terms of percentages. The six-month period of assessment would "prevent any ill-disposed exhibitor from fulfilling his Quota obligations in the period of the year when his box-office receipts are at the lowest."

The report goes on to criticise the exhibitor who continues to book second-rate American pictures because they are cheap, and ends with a plea that the Government goes ahead with its plan to give independent producers a fair screen time on the circuit screens.

Short Makers

Meanwhile, differences of policy between the two associations representing the interests of short film makers has resulted in each society making separate representations to the Board of Trade.

The main difference is that regarding the imposition of a cost test for short films.

The Association of Short Film Producers (now the Association of Specialised Film Producers) advocated a cost test when changes were made in the Cinematograph Films Act to operate from 1942 onwards.

This was opposed by the British Short Film Makers' Society, but later, in the early months of 1946 attempts were made to bridge the gulf. These, however, failed.

In a statement put out by the Society, the difference is emphasised between sponsored films as "a medium of education, information and persuasion," and films made solely for theatrical entertainment.

Producers of "sponsored" films say the Society look to their sponsors for payment and this tends to extravagance in production, while the group producing theatrical entertainment films must keep their costs within potential theatrical revenue. In order to comply with a cost test, costs would have to be inflated to an extent which could not be recovered from the renter and exhibitor.

Thus, the cost of entertainment shorts would become prohibitive and the object of the Quota provisions would be defeated.

Special Proposal

Quota proposals for the special conditions applicable to news theatres and kinemas running "specialised" programmes are in the hands of the Board of Trade.

Submitted by the News and Specialised Theatre Association, they recommend that British shorts should count towards exhibitors' Quota in lieu of feature films; introduction of a quality clause; special censorship in an overall certificate for films of the same category in the one programme; and a subsidy for British production drawn from a proportion of the Entertainments Tax.

Television Committee

Members of the Joint Committee of the Film Industry (R.E.P.) representing the interests of producers, renters and exhibitors met the Television Advisory Committee appointed by the Government on Monday.

New Pathe Group Places Accent on Dramatic Themes

LINE-UP OF EIGHT FROM PRC AND MONOGRAM

DRAMA, presented in many widely differing make-ups, is the predominant ingredient of a new group of PRC and Monogram product assembled for Trade presentation by Pathe. The eight films are to be screened during the week starting January 20.

WHERE AND WHEN TO SEE THEM

January 20, **Behind the Mask,** G.-B. Theatre, 2.30 p.m.

January 21, **Apology for Murder,** G.-B. Theatre, 10.45 a.m.

January 21, **Freddie Steps Out,** G.-B. Theatre, 2.30 p.m.

January 22, **Don't Gamble With Strangers,** G.-B. Theatre, 10.45 a.m.

January 22, **Bowery Bombshell,** G.-B. Theatre, 2.30 p.m.

January 23, **Shadows Over Chinatown,** Studio One 10.45 a.m.

January 24, **Murder is My Business,** Studio One, 10.45 a.m.

January 24, **Stranger From Santa Fe,** Own Theatre, 2.30 p.m.

In Monogram's "Behind the Mask" mystery, comedy and romance are mixed in equal proportions.

Kane Richmond and Barbara Reed are the stars of a story which describes how a police commissioner's playboy nephew poses as "The Shadow," mysterious solver of crimes. He has to postpone his marriage when an unknown poses as "The Shadow" and implicates him in a murder. George Chandler, Dorothea Kent, and Joseph Crehan head the supporting cast.

A murder mystery of a different nature is provided in PRC's "Apology for Murder," the second subject in the group. Its stars are Ann Savage, Hugh Beaumont and Russell Hicks, and the plot concerns a mercenary wife who entices her lover to murder her husband.

The killer is a reporter and, when another man is charged with the crime, he is assigned by his editor to unravel the truth.

Comedy and Romance

Youth, comedy and romance are the attractive ingredients in "Freddie Steps Out," in which Freddie Stewart and June Preisser are teamed.

Charlie Barnet and his Orchestra and Chuy Reyes and his band supply the musical interludes to this tale of a high school student who is mistaken for a missing radio crooner and is accused of being the father of the crooner's baby. Ann Rooney, Warren Mills, Frankie Darro, Noel Neill, Jackie Moran and Murray Davis head the supporting cast.

Many of the slickest tricks of the professional card sharper are exposed in Monogram's powerful drama, "Don't Gamble with Strangers." The exponents are Kane Richmond, Bernadene Hayes and Peter Cookson, with Gloria Warren.

Bowery Boys' Latest

Leo Gorcey's popular wisecracking gets full play in Monogram's latest adventure of The Bowery Boys—"Bowery Bombshell." It is a fast-paced story of what happens when one of Gorcey's pals is innocently included in a street snap taken at the exact moment the crooks are breaking into a bank.

Sheldon Leonard appears as a gang chief, and associates are Huntz Hall, Bobby Jordan and Billy Benedict.

Surprise, mystery, suspense and comedy are blended in Monogram's latest Charlie Chan production, "Shadows Over Chinatown," in which Sidney Toler, as the philosophic Chan, unravels a mystery centred around a bureau for providing esports.

Chan, supported by Mantan Moreland, his coloured chauffeur, and Victor Sen Young, have to unravel a baffling riddle.

One of the most popular screen sleuths, Michael Shayne, is characterised by Hugh Beaumont in PRC's "Murder is My Business."

The fast-paced plot describes the adventures which befall Shayne when he finds himself in danger of having his agency closed by the police while he is investigating the murder of a wealthy socialite.

Lyle Talbot, back from the U.S. Air Force, has a top supporting rôle, and Cheryl Walker has the leading feminine spot.

Adventure, fast action and romance are to be found in "Stranger from Santa Fe," in which Johnny Mack Brown is supported by Raymond Hatton.

Rustlers, a stage hold-up, an attempted lynching, and a mysterious masked bandit, are interwoven into a compact plot.

British Lion to Screen "Shop at Sly Corner"

The first British picture to come from British Lion this year, George King's production of the successful Edward Percy play, "The Shop at Sly Corner," is to be Trade shown on January 22 at Studio One at 11 a.m.

Made at Worton Hall studios, the picture has a powerful cast of character actors and actresses, with Oscar Homolka, Derek Farr, Muriel Pavlow, Manning Whiley, Kathleen Harrison and Kenneth Griffith in the featured roles.

Katherine Strueby, who wrote the screen play, has taken full opportunity of developing the many dramatic possibilities of the stage play, which has been running in London for more than two years.

Blackmail and murder form the theme of the story, with Homolka appearing as the master "fence," blackmailed by a sneaking shop assistant.

Phyllis Calvert and John McCallum in a scene from the Gainsborough production ROOT OF ALL EVIL which G.F.D. has scheduled for Trade presentation on February 5, at Studio One at 10.30 a.m.

G.F.D. Fixing Trade Show Dates for Top-Line Pictures

THREE important British pictures—"Hue and Cry" and "The Root of All Evil," both set for presentation early next month, and "Odd Man Out"—together with 11 top-line offerings from the Universal-International studios, have been selected by G.F.D. for its new series of Trade presentations to start shortly.

Alastair Sim is said to have one of his most amusing rôles in "Hue and Cry"—the latest Michael Balcon production from Ealing.

Jack Warner has another "straight" rôle in the film, appearing as a Covent Garden fruit merchant, and Valerie White plays a girl who works on the staff of the paper which publishes Sim's work. Harry Fowler leads the "Blood and Thunder Boys," a band of Cockney youngsters, who capture a gang of thieves on a blitzed site in London's dockland.

Novel Filmed

Two Cities' "Odd Man Out" features James Mason and Robert Newton in a screen version of F. L. Green's novel of the same name.

Robert Newton, Kathleen Ryan, Cyril Cussack, and F. J. McCormick have the principal supporting rôles.

Gainsborough's "The Root of All Evil," based on J. S. Fletcher's noted novel, stars Phyllis Calvert as a jilted girl who sets out to obliterate the memory of her unfortunate experience by amassing a fortune.

Michael Rennie plays the suave young man and John McCallum, a new leading man from Australia, appears as the faithful admirer.

Two Technicolor pictures in the Universal-International line-up are "Pirates of Monterey" and "Slave Girl." In the first, the stars are Maria Montez and Rod Cameron, who appear as the principals in a colourful story set in California during the 1840 uprising by Spanish Royalists.

"Slave Girl"—co-starring Yvonne de Carlo and George Brent—is another period story, located in the 1800's, with Brent in constant trouble over women.

"The Michigan Kid"—in Cinecolor—stars Jon Hall, Victor McLaglen, Rita Johnson and Andy Devine.

"The Vigilantes Return"—the second Cinecolor subject—has Jon Hall teamed with Margaret Lindsay, with Paula Drew, Andy Devine and Robert Wilcox in support.

"I'll be Yours" is Deanna Durbin's latest picture. She is cast as a theatre usherette who invents a husband to keep a middle-aged philanderer at bay.

"The Magnificent Doll," produced by J. H. Skirball and Bruce Manning, teams Ginger Rogers, David Niven and Burgess Meredith in a story based on real-life events, dealing with American life in 1800.

Two With Duryea

"Black Angel," with Dan Duryea, June Vincent and Peter Lorre, is the powerful story of a down-and-out music-hall pianist.

Duryea has a change of rôle in "White Tie and Tails," which casts him as a perfect butler who lives a life of ease and luxury when his master takes a holiday.

"Lover Come Back," a Fessier-Pagano production, stars Lucille Ball, George Brent and Vera Zorina in a comedy dealing with the lesson taught a philandering husband by a clever wife.

Walter Wanger's "A Woman Destroyed" stars Susan Hayward as a woman who takes to drink when she believes her husband is carrying on a flirtation with his attractive secretary.

"Swell Guy," Mark Hellinger's second production for Universal-International, features Sonny Tufts and Ann Blyth starred in a story of a bumptious war correspondent who redeems himself by giving his life to save a young boy.

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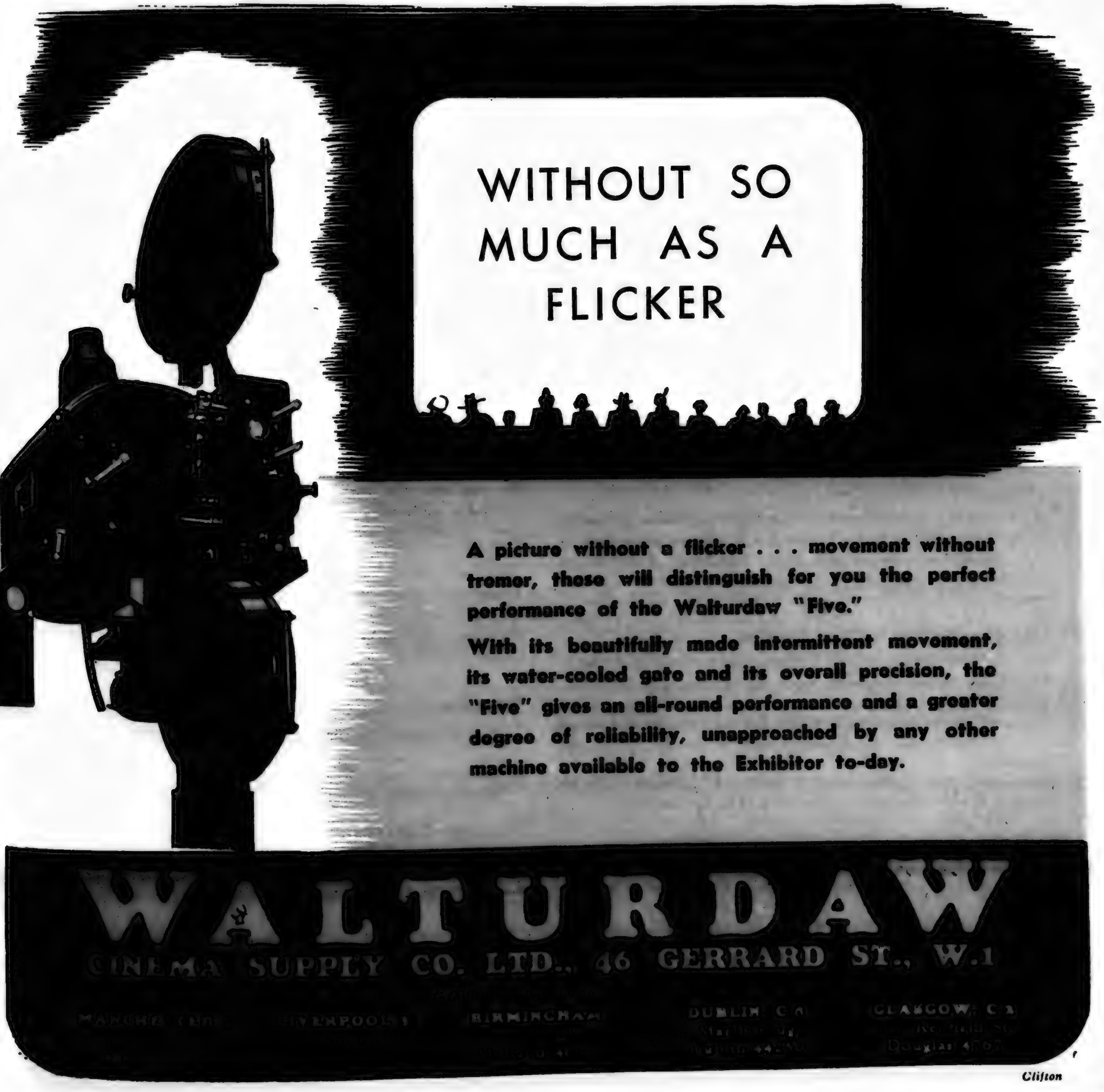

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"*Looking the Part*" (*Drene Shampoo*)

We are introduced to the Gainsborough Film star, Anne Crawford, whilst she is at work on her success, Caravan. This being a costume picture, there is ample opportunity for comparison between present-day hair-styles and those of a century ago. In Miss Crawford's dressing-room she illustrates, with the aid of her album, how each of her many film roles has necessitated a different hair-do . . . its technical qualities are on the level that one expects.

"*Players of Merit*" *Cricket* (*Players Cigarettes*)

Raymond Glendenning interviews Len Hutton of Yorkshire and England. Len is seen making his record-breaking test match innings and also demonstrates some of his favourite and famous shots. The film has definite news value and the product is never mentioned, the sole reference being a final close-up of Glendenning offering the familiar packet to Len.

* * *

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British Technicians Make Study of Agfacolor

CAREFULNESS IN EXPOSURE AND PROCESSING

ONE of the first Englishmen to enter the Agfa plant at Wolfen, after the capitulation of Germany, described his somewhat harrowing experiences at a joint meeting of the Kine. Section and the Colour Group of the R.P.S., held on January 3 at Film House. His talk was followed by the projection of two Agfacolor films.

The speaker was G. C. Brock, M.Sc., F.R.P.S., who had been a member of the British Intelligence Objectives Sub-Committee, and responsible for the preparation of one of the B.I.O.S. reports. The original object of the sub-committee was to obtain information which would facilitate the prosecution of the war against Germany, and subsequently against Japan; later industrialists were given the opportunity of investigating German manufacturing processes.

Progress During War Time

The speaker showed a number of slides witnessing to the devastation inflicted on Germany by our bombing. The Agfa plant, however, had been practically immune from bombing, but had been seriously damaged later by Polish ex-prisoners, who had celebrated their release by inflicting wanton and extensive damage.

The reason for the immunity of the Agfa works from bombing was that its technicians had had little co-operation with the armed forces, their efforts having been devoted to perfecting the Agfacolor process with a view to post-war markets. Mr. Brock recounted how, the Wolfen technicians being gaoled in the American zone, he had spent days of fruitless contacts before he was able to trace their whereabouts, and obtain permission for them to travel with him to Wolfen.

Factory Over Coalmines

A number of slides of the Wolfen factory were shown—an immense plant, built over a coal mine, which provided power. Although more damage had been done by bombing than was apparent from the general views, it was evident that most of the damage was not due to bombing.

The films projected were "Immensee," a 10-reel feature, and a reel of "Sports Parade, Moscow." The former showed pleasing and, in places, beautiful colouring; it was noticeable also that the sound—recorded by Klangfilm—was of very high quality, demonstrating that the colour process has no deleterious effect upon the sound. The second film, processed by the Russians, also showed excellent colouring. In both, the high standard of definition was very noticeable.

Agfacolor Capabilities

Interested persons have now seen a considerable footage of Agfacolor film, covering a variety of subjects, and it is possible to arrive at some conclusions regarding the capabilities of the process. The chief criticism of it is that the standard varies enormously, presumably according to which laboratory processed it. Of the two films mentioned above, "Immensee" had been processed at the Afifa laboratories—which, of course, is associated with Ufa—and the other by the Russians, presumably at Wolfen; both were exceedingly pleasing. Other films processed by different laboratories have shown a much lower standard of colouring, tending to be muddy.

There are five principal colours by which one tends to judge a colour process—one might describe them as the æsthetic primaries. The first is flesh tint, and of this the Agfa process is capable of excellent rendering. The second most important is green; notwithstanding the fact that the pre-war Agfa process was considered to tend towards an excessive greeniness, the tints of Nature are rarely well rendered. It is, of course, possible that a good rendering of green prejudices the rendering of flesh tints.

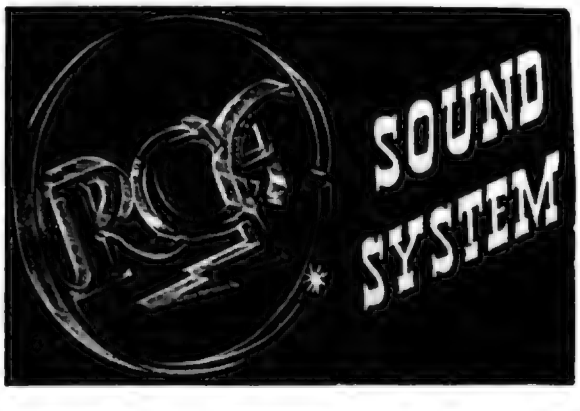
Variation of Quality

The other three colours are red, yellow and blue. Speaking of these four colours, red, yellow, green and blue, one can say that at times—presumably when exposure is absolutely correct—all four are well rendered; even the greens of flags were at times well reproduced. But the slightest error in exposure tends to degrade the process to a two-colour system; which two colours shall be favoured is presumably decided by the grader in processing, for in the Moscow film it was noticeable that every colour was at different times excellently rendered, but only once were all four well reproduced in the same scene.

Imperfect Processing

Speaking generally, the colours have a pleasing softness which Technicolor rarely shows, although it is capable of doing so. One general criticism is that throughout there is a slight veiling of tones—they give the appearance of being viewed through a slight haze. I can only suggest that the reason for this is that none of the three emulsion layers can be processed to complete transparency, but that some trace of each colour is left in the processed film. The process has the advantage over Technicolor of an excellent standard of definition, due no doubt to the fact of all three emulsion layers being exposed simultaneously, so that errors of registration cannot occur.

R. H. C.


SOUND SYSTEM

Observation Window

ACOUSTICS GROUP TO BE FORMED

IN view of the importance of acoustics to all those engaged in recording and reproduction of sound in connection with kinematography, the scheme put forward by the Physical Society for the formation of an Acoustics Group has considerable interest for those having to design studios and kinemas.

A meeting has been arranged to consider the scheme in the Jarvis Hall of the R.I.B.A., 66, Portland Place, at 3 p.m. on February 16, when a paper will be contributed by Dr. Alex Wood on "The Contribution of Acoustical Science to Allied Studies."

THE Physical Society, which has already formed other groups of persons concerned with various aspects of particular physical subjects, envisages the inclusion within the Acoustics Group of such persons as physicists, mechanical and electrical engineers, architects, musicians, physiologists and psychologists. Membership of the groups will be available at a nominal sum to members of other societies, and to other interested persons. There is provision for group membership by firms.

Interested persons are asked to send their names to the acting secretaries, Physical Society, 1, Lowther Gardens, Prince Consort Road, London, S.W.7.

IN adjoining columns will be found a brief summary of a lecture on Agfacolor by one of the research chemists who investigated the process in Germany. Opinions still differ regarding the early availability of the process in this country, and a great deal of research is being conducted in the effort to produce quickly and cheaply the high-quality film which Germany was able to put out at the Afifa laboratories.

By the way, a statement in last week's KINE. that some Gevært-manufactured colour film was seen in London last week was incorrect. The Agfacolor film shown was some war-time German stock exposed and processed only recently in Czechoslovakia.

J. BENSON.

NEW MAZDA 40-WATT FLUORESCENT LAMP

REPORTING on its activities and developments over a large number of industrial fields, B.T.-H., of Rugby, includes particulars of interest to the kinema.

Special reference is made to the Mazda 40-watt fluorescent lamp, which has achieved almost as much popularity as its older 80-watt counterpart. The efficiency of "daylight" lamps has been greatly improved, and it is hoped that the improvement will shortly be extended to "warm-white" lamps.

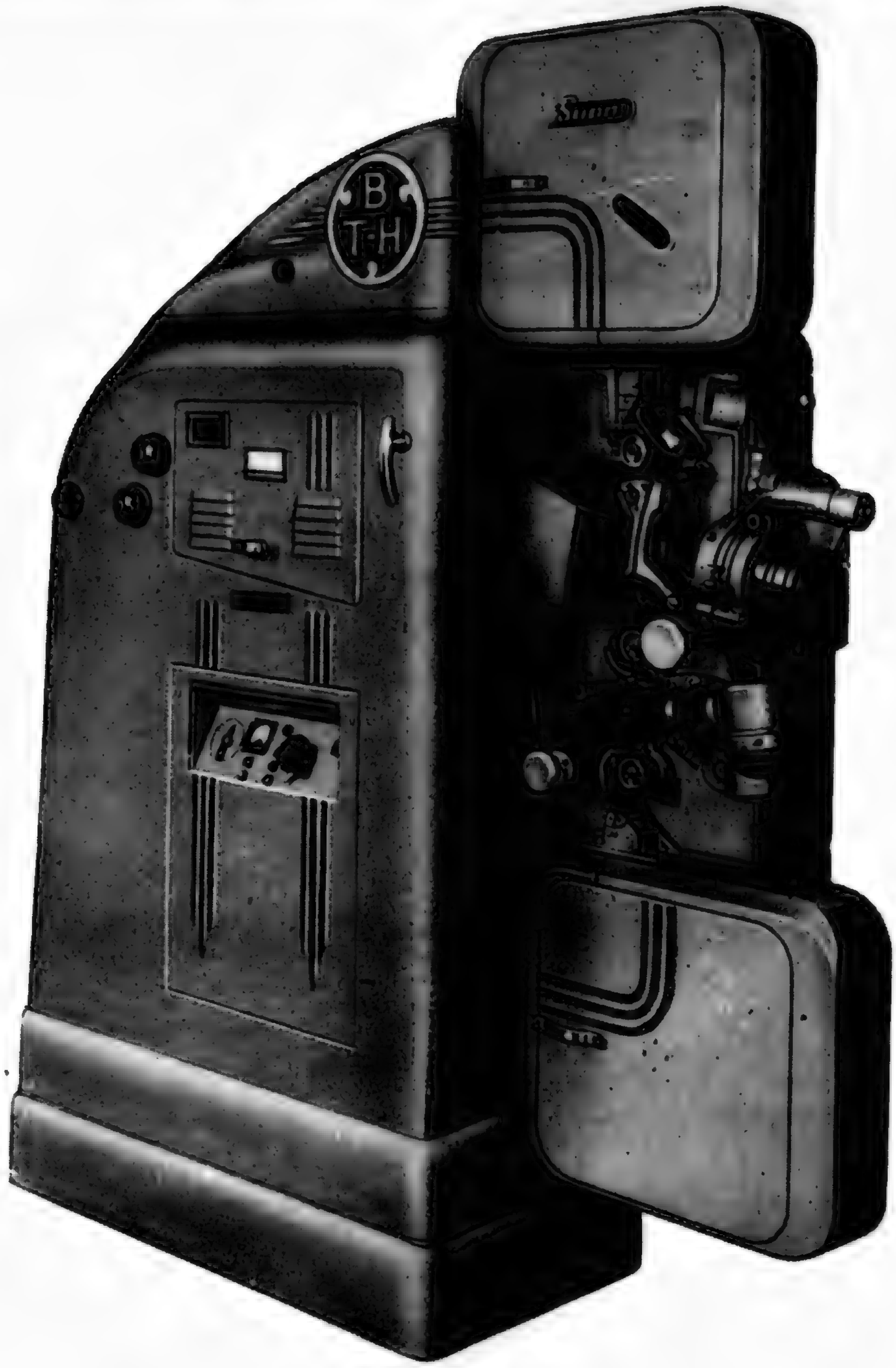
The range of compact elongated Mazdalux lamp auxiliaries has been extended and made it possible to develop a complete uniform range of 40-watt and 80-watt single- and two-lamp fittings.

It is added that architects and consulting engineers are realising the necessity of giving serious consideration to lighting in the early stages of planning.

A new type of infra-red lamp with an internal reflector which does not require cleaning or polishing has been introduced and it is hoped that production of this lamp in the company's works will soon be started.

B.T.-H. has still a great deal of Government work in hand in the direction of electronic engineering, especially with radar. Active development has taken place in sound reproduction, 35-mm. and 16-mm. sound film projection equipments, and carrier frequency wire broadcasting.

POOL
CARBONS



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SHOWMANSHIP
KINE SERVICE SECTION

CIRCUIT controllers, supervisors and executives of this status in the provinces are seldom mentioned in these columns. Primarily I am concerned with the showmen who carry out the exploitation, and the supervisor is generally content to remain the man behind the scenes.

But this week I have a piece of news which brings one of them into the limelight. He is L. B. Fancourt, North-Western Odeon Theatre Controller, who has conceived an idea that will interest not only all other Odeon men, but managers and supervisors all over the country.

Fancourt has planned an exploitation drive by Odeon showmen within his sphere of influence; and to add interest and keenness to the work, he is putting up a handsome cup to be competed for every six months. The cup will, therefore, be won every six months, and the winner will hold it for six months. Any manager winning it three times running would win it outright. Each manager who wins it on any one occasion will receive a small replica which he will retain.

I hesitate to say that this is a new idea—whenever I make a statement of that kind I am invariably challenged—but personally I have not heard before of a divisional controller organising such a contest and putting up a special award.

Fancourt has asked me to act as judge in this contest, and I am delighted to accept. It is a pleasure to know that I shall be sharing in an enterprising experiment to increase the quality of showmanship.

I am sure Fancourt is working on the right lines. Already business is being affected by economic conditions and rival forms of entertainment. It is no longer at the high peak of the last war-years. The falling off is not serious, not even widespread. But the signs are there, and the shrewd showman will use all means in his power to combat threats to box-office prosperity.

One of the best weapons for the fight is exploitation. Fresh, tasteful and steadily maintained exploitation not only helps to put over individual films, but it wins for the theatre concerned a reputation for live methods.

If Fancourt's experiment stimulates increased interest in exploitation among his managers and produces work of improved quality, it will set an example that I am sure other controllers and supervisors will follow. I am equally sure that Odeon box-offices in the north-western area will reflect the results in increased takings.

★

I ATTENDED a first-class function at the Hendon Way Hotel last week, when I was one of many guests at a Dickens' Supper. As you may guess, the occasion was something of a promotion stunt for "Great Expectations," and especially for the screening of the film three weeks later at the Ambassador, Hendon.

Guests of especial interest to the large number of paying patrons from the general public were David Lean, director of the film, Jean Simmons and Anthony Wager, the girl and boy stars, Emeric Pressburger, representatives of the Dickens' Fellowship, and the Mayor of Hendon. Previously Lean and his protégées had made personal appearances at the Ambassador.

Despite a late start, due to the bad weather conditions, the function proceeded smoothly in a pleasantly informal atmosphere, and the speeches by Lean and his protégées were enthusiastically received—and deservedly so.

I congratulate J. H. Hutchison, manager of the Ambassador, who was the prime mover of the party, on a first-class promotion effort which must not only have helped the film but also created no little goodwill for the Ambassador and the cause of British films in general.

Several G.B. executives, including James Forsyth, A. J. Read, circuit controller, P. M. B. Smith, exploitation manager, Arthur Brown, who is in charge of booking, and various publicity suecialists were also present.

★

FOLLOWING the success of the exploitation competition sponsored by 20th Century-Fox in connection with "The House on 92nd Street," the company will offer valuable prizes for the best campaigns devised by managers for the espionage film, "13 Rue Madeleine," which stars James Cagney and Annabella.

Altogether, prize money offered by 20th Century-Fox will amount to £400. To the winner will go £50, while the runner-up will receive £40. Third prize will be £35 and fourth £25. In addition, there will be ten awards of £15 each and ten of £10 each.

The film offers very wide scope for showmen, and 20th Century-Fox are producing a brochure with ideas to assist in putting the picture over.

Exhibitors are reminded that many of the prizes in "The House on 92nd Street" competition were won by managers of houses playing the film second- and third-run, and it is hoped that the entries will exceed the 600 received in the former competition.

Showmen are asked to submit details of their campaigns, giving name of theatre, and playdate, together with photographs and newspaper clippings, etc., to the Exploitation Department, 20th Century-Fox Film Co., Ltd., 31-32, Soho Square, London, W.1.

Every entry received will be examined by a special judging committee. Originality will be taken into consideration when making the awards.

Studio Promotion

GAINSBOROUGH publicity department pulled off an exploitation scoop last week-end for the Sydney Box production of "The Brothers" when Patricia Roc and director David MacDonald travelled to Glasgow to broadcast excerpts from the film in the first of a new "Scotland Calling" series, and

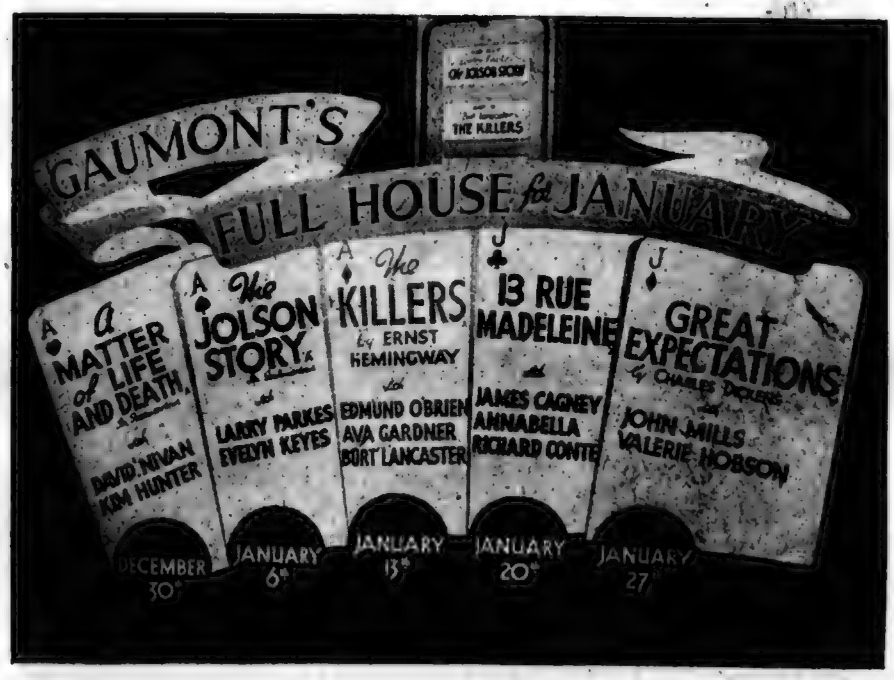
L. B. Fancourt, Odeon North-Western theatre controller, with the cup which he is putting up as a special award for exploitation by managers in his area. More details in Col. 1.

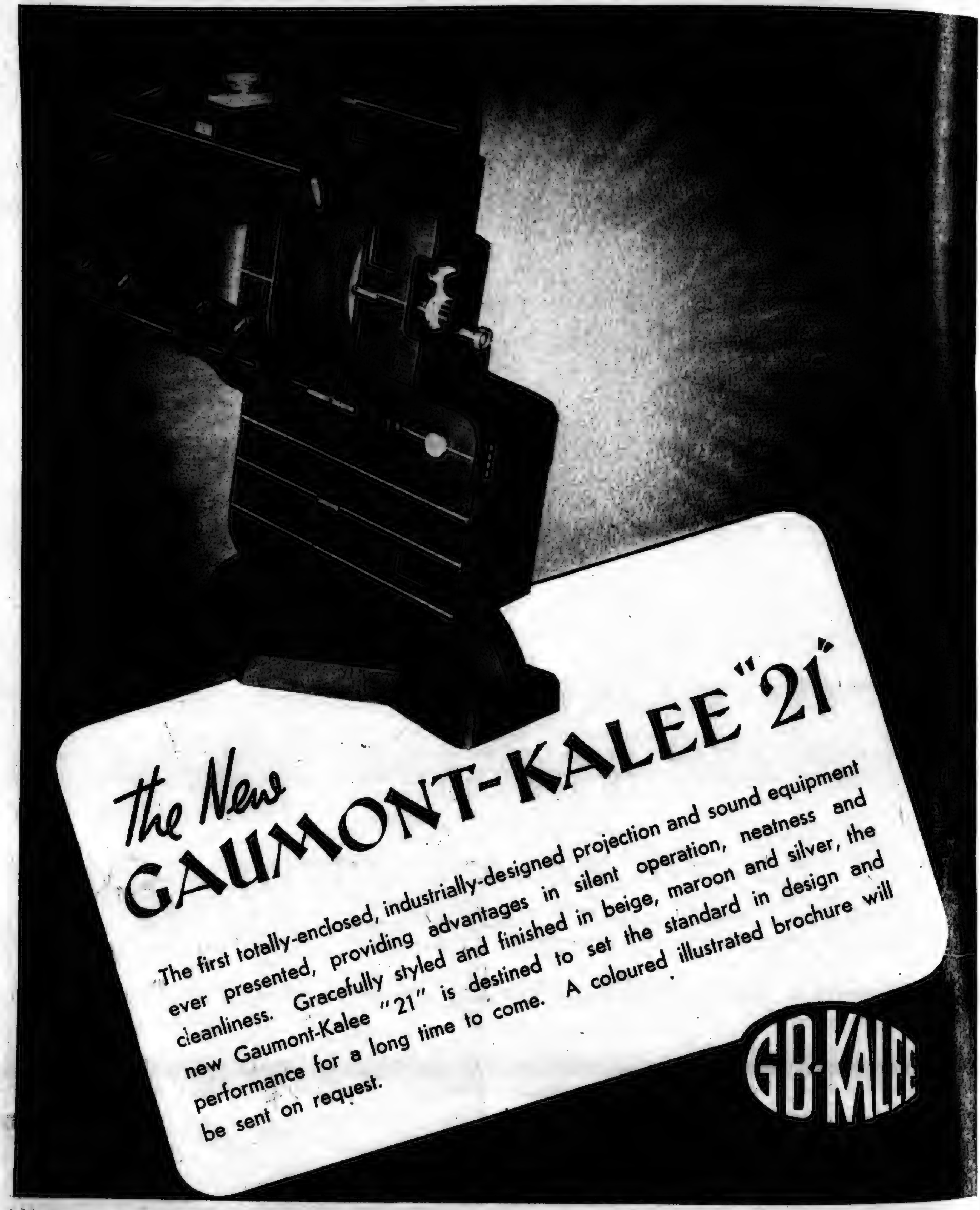
MYRNA LOY IN
"A GENIUS IN THE FAMILY"

The painter in this picture (right) is J. Newby, of the Gaumont, Walsall. He is working on a large display for A GENIUS IN THE FAMILY (M-G-M). Newby has the skill to do personally a good deal of work of this kind.

On the Cards

This neat and unusual display was devised by C. E. Stead, of the Gaumont, Finchley. It advertises a month's programmes in a novel and interesting manner, without over-decoration and with economy of space. The refreshingly different treatment and the neat execution of a bright idea make this the kind of display that patrons talk about.





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to open the "Daily Mail" National Film Award Travelling Exhibition, for which Gainsborough had supplied the main exhibits in the shape of models from "The Brothers," "Holiday Camp" and "Jassy" sets.

The star spent a busy week-end. Saturday afternoon a Press luncheon was held for her in Glasgow, attended by the Kemsley Group's managing editor Jackie Robertson, columnist Mamie Crighton and representatives of all other Glasgow dailies. In the evening Patricia Roc was Will Fyffe's guest at his pantomime, "The Babes in the Wood," at the Alhambra, and was introduced to the audience from the stage.

On Sunday afternoon Patricia Roc appeared before an audience of 3,500 at the Paramount Odeon, where she compered the radio show which was transmitted on the Light Programme, and played scenes with Will Fyffe and Duncan Macrae from "The Brothers."

She then travelled to Edinburgh and on Monday morning opened the "Daily Mail" National Film Award Travelling Exhibition. After inspecting the exhibition, which, in addition to including displays of all the films eligible for this year's award, had an attractive centrepiece composed of scale Art Department models from "The Brothers" and Gainsborough's new films, "Holiday Camp" and "Jassy." In addition, several thousand facsimile pages of the script of "The Brothers" tying up with the model displayed were handed out to the visitors to the exhibition.

On Monday evening she appeared on the stage of the New Victoria, Edinburgh, where a packed house gave her a great welcome. She then caught a night train back to London.

All the Scottish papers carried big stories on "The Brothers," in which great interest has already been aroused by the presence in Scotland of the unit filming there last year, and by the fact that this is the first film made about Scotland primarily by Scots.

Apart from the nation-wide exploitation for "The Brothers" received through the Light Programme broadcast, the trip stimulated interest in the "Daily Mail" award and particularly in Gainsborough product and stars.

All by Coach

ONE of the best exploitation stunts of recent months was the coach run from the "Bull," Rochester, to London, which put over "Great Expectations."

The actual coach used in the Cineguild film was obtained. Costumed extras were the "passengers" on the top, whilst inside were the Mayors of Rochester, Chatham and Gillingham, in full panoply, with mace-bearers carrying the historic maces of the three towns.

The first stop was at the Rochester city boundary, where an ancient ceremony was performed in which the Town Clerk of Rochester gave his formal permission to the Mayor to leave the city. At the historic "George Inn," Southwark, Valerie Hobson was waiting to receive them. Here she was presented with a special edition of the book.

Crossing London Bridge, they passed up Fleet Street and the Strand, through Trafalgar Square, round Piccadilly Circus, to pull up before the Gaumont, Haymarket. Here, the three Mayors, with the two Mayoresses (the Mayor of Gillingham being a woman), were presented to the Mayor of Westminster and Sir Harold MacIntosh, head of the British National Savings Committee. The party then entered the theatre to see the film.

The success of this promotion was entirely due to team-work. Credit is shared by James Forsyth, G.-B.'s director of public relations, his exploitation team, which consists of P. M. B. Smith, H. Jacobs and K. S. Allen, A. Williams and G. P. Fallowfield, managers of the Majestic, Rochester, and Palace, Chatham, respectively, Pat McDonnell, of Pinewood, and H. P. Powell, of the *News Chronicle*.

Odeon Blotters

FOR the showing of "Smoky" at the Odeon, Liverpool, R. A. Dwyer (general manager) and W. Finlay (assistant manager) contacted 40 schools in the area and invited the schoolmasters to arrange for parties of children to visit the theatre.

There was a good response, several of the parties comprising 56 children. Tie-ups were arranged with five booksellers.

Another feature, "Without Reservation," proved a good vehicle for a tie-up with one of the principal city stores. In one of the main windows was a range of coupon-free goods, with a display card: "'Without Reservation,' you can buy your gifts." Attached to each article was a tie-on label carrying the title of the picture. Two hundred and fifty blotters, supplied by Odeon, and printed with a catch-line for the store window display and a plug for the film were distributed from the various sales counters.

All the menus in the Odeon café were overprinted: "'Without Reservation,' your day is not complete until you have seen 'Without Reservation' . . ."

Teaser Behind Bars

DEREK WALTON, of the Wicker, Sheffield, arranged a clever pre-showing "stunt" for "The Captive Heart" (Eagle-Lion).

In the foyer and at vantage points in the kinema he hung bird-cages in which were suspended heart-shaped cut-outs in red. And on the stage, at appropriate intervals, he had a large cage with a heart similarly enclosed, and it was gradually brought into view to the recorded song of a nightingale.

Then, with the audience duly pleased with the song and mystified by the cage, an announcement was screened of the coming of the film.

Securing An Audience

FOR the showing of "Smoky" at the Odeon, a publicity coup when Rotherham United, Third Division championship aspirants, were ordered by the police to make their Boxing Day match with Chester an all-ticket game. Morris managed to secure about 5,000 of the 18,000 tickets, and as soon as these were available at the Odeon a queue completely circled the building. Would-be buyers were reminded by displays of the good pictures being shown and coming to the Odeon. An enterprising stunt with a good-will angle.

Animal Approach

THE local Pet Store was used by E. P. Hills, of the Princess, Peterborough, to assist the presentation of "The Strange Love of Martha Ivers."

A live cat and a rabbit were seen running around together in the window against a backcloth painted to represent a woodland scene. At one side was a poster worded "The strange love of cat and rabbit. Yes, it's true. This cat and rabbit are great friends, as you can see."

On the other side was a poster worded: "Another strange love is being presented tonight at the Princess—'The Strange Love of Martha Ivers.' It's so strange. You must see it." Across the outside of the window was pasted end to end a paper streamer worded: "It's in this window, not the *News of the World*."

An unusual angle, especially as cat and rabbit might well have represented characters in the film.

Unusual Material

THE alert manager is always looking out for new materials capable of producing fresh exploitation display effects. J. C. Laws, of the Savoy, Grimsby, was successful in this way recently.

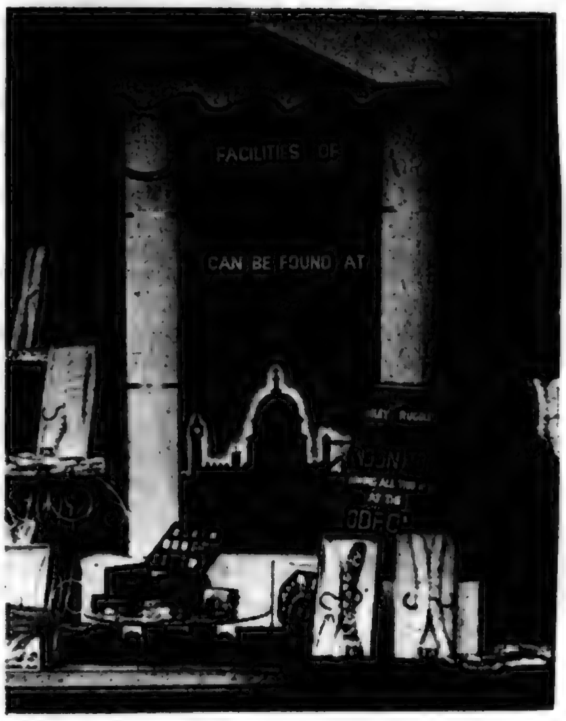
He was fortunate to procure cheaply a quantity of silver strip—actually surplus R.A.F. stock originally used by our aircraft as an anti-radar device. When carefully hung on battens this produced a fluted chromium-plated background which, in his "Concerto" display, set out the dead black of a piano and lay figure, and the pastel colourings of the suspended title. Multi-coloured lighting from top, bottom and each side created an all-the-colours-of-the-rainbow effect which was most striking.

His Christmas display used the same background. Chief credit for these displays must go to staff foreman C. L. Lee and chief projectionist F. Markham, says Laws.

Travel Angle

TO mark the end of his first year at the Regent, Norwich, Norman Scott-Buccleuch went "all out" to popularise the two films with which the theatre opens its 1947 programme.

Trading upon the Government's recent sanction on the granting of visas for foreign travel, Scott-



READ ALL ABOUT THE LADY IN THE LAKE MURDER
EMPIRE NEWS
READ ALL ABOUT THE LADY IN THE LAKE MURDER
EMPIRE NEWS

This display for G.F.D.'s LONDON TOWN, which makes enterprising use of ordinary corrugated paper, was devised by G. H. Dracott, of the Odeon, Stockton. Below: A good stunt put over by Charles Penley, of the Empire, Leicester Square, to exploit M-G-M's LADY IN THE LAKE.

Foyer Forest

This atmospheric setting was created in his vestibule by A. W. Arkell, at the Regal, Kingston, to put over Pathe's ENCHANTED FOREST. To build up this unusual display, in which more than a dozen birds and beasts were introduced, Arkell had the active co-operation of Pathe exploiteer R. Copeland. The finished set-piece is yet another instance of good renter-showman joint activity.

MUSIC
KINE SERVICE SECTION

Edited by ***JACK COURTNAY***

Sydney Gustard is Chosen as Chairman of the A.T.O. by Enthusiastic Meeting

THE results of the overwhelming poll for the election of the officers of the Association of Theatre Organists for the year 1947-48 was a marvellous endorsement of the policy pursued by its officers during the preceding year.

Sydney Gustard, resident organist, Gaumont, Camden Town, polled the largest number of votes; and the other members of last year's committee who were nominated for election—Thomas Dando, Cecil Chadwick, John Madin and Andrew Fenner—were all returned with the exception of Fenner, who had to make way for Henry Croudson.

After the results of the poll had been declared, the committee retired to elect a chairman. Last year Dando slightly topped Gustard's poll in popularity and was voted in the chair. This year, as the position was reversed, Dando suggested that Gustard be the new chairman, and it was so arranged.

Sydney Gustard

On their return Tommy made the announcement, congratulating Sydney Gustard on his appointment and paying tribute to the loyal support he had received from his officers. Cecil Chadwick and Jack Courtnay then took the opportunity of placing on record their appreciation of Dando's services as chairman during what was, perhaps, the Association's most critical year.

Courtnay pointed out that the Association was now in a flourishing condition, strong numerically and in good shape financially; and provided the Association remained a social and cultural society there was no reason why, with the committee having received such an overwhelming vote of confidence in the policy it pursued, its influence should wane.

In fact, if anything, with a line-up like Gustard, chairman, Dando, who would in any case have been a member of the committee, *ex-officio*, even had he not been returned; Chadwick, Croudson and Madin to represent them, the influence of the Association, with Harry Norman of Odeon's as its new secretary, should become even greater.

The Provincial Position

JACK EVANS remains provincial representative for the North and Midlands and Peter Kilby the South-Eastern representative. So, except for the change in chairmanship and the defeat of Fenner, the committee remains largely as it was.

The voting for the Southern representative was quite close. Peter Kilby didn't score off his opponent, V. Johnson Lewis, with as big a margin as did the other competitors over theirs.

John Chapman, Ritz, Potters Bar; Clifford Bayliss, Savoy, Coventry; and Leo Rae, of Granada, were elected as members.

The series of speeches is to be continued, and John Madin was invited to address next month's meeting on some aspects of the touring organist. He will be followed by Jack Coombs, who will tell of his experiences during the German occupation in the Channel Islands, and Thomas Grosch will, it is hoped, address the Easter meeting.

It was proposed by Cecil Chadwick, seconded by Wilson Oliphant, that an official of the P.R.S. be invited to address a meeting and give the *low down* on what happens to our forms which we so religiously (?) fill up every week!

Another proposition put up was that the committee make arrangements to hold meetings every so often in the provinces in order that they can meet the provincial members and so keep in touch.

A very enjoyable meeting and one feels that the Association, now thoroughly established, is working along the right lines.

Variety

LEWIS GERARD, musical director of G.E.M. Cinemas, has been at the Rialto, Upper Norwood, for the last week, accompanying on the organ a stage show featuring Max and Harry Nesbitt.

G.E.M. Cinemas have adopted the policy of occasionally dropping pictures altogether for a week at a time to run stage shows, and Gerard is kept mighty busy.

At the Rialto, Norwood, he had to use a Hammond, but at the State, Grantham, and State, Dartford, he will be at the Compton to provide the accompanimen for the revue "Soldiers in Skirts," which G.E.M. Cinemas are featuring for a week at each of these theatres.

ROY PAGE, now resident Finsbury Park Astoria, can usually be depended upon to do the unusual, and his show this week is typical. Woven around the plagiarism of classical tunes by popular songwriters (one can hardly call them composers), he gives very striking and apt illustrations which provide informative as well as interesting entertainment.

His slide matter is excellently conceived and there is no doubt that his solo was enjoyed by his listeners.

He should prove very popular with the Paramount Astoria audiences. To-day a man must be able to "put over" his ideas in an interesting and arresting manner if he is to succeed in gaining and retaining his hold on the public, and Page has certainly got the ideas.

Here and There

THE Scottish custom of celebrating the New Year apparently inspired Cyril Busfield to use a Scottish selection for his opening 1947 interlude.

After an appropriate announcement bidding his listeners the compliments of the season, he proceeded to play a straight pot-pourri of Scottish airs, but added a touch of showmanship by having two Scots, arrayed in their full glory, march down the aisle and on to the stage "piping awa." This little touch put the audience in high good humour and the show was well received.

Cyril has been very busy lately, for January 1 saw the inauguration of his "Music Lovers' Hour" at the Gaumont, Chelsea.

The opening was attended by high-ranking Gaumont officials. Boyd Neal made an appropriate speech, voicing the opinion that in this way the kinema organ can play a vital part in the life of the community.

Busfield's first programme was unique inasmuch as all the requests played came from students of from 14 to 16 years of age and the standard was, on the whole, quite high.

Shows like this mean a lot of hard work for an organist, but I am quite certain that such labour of love will more than repay in the added popularity which results from "going out of your way" to please people.

Good luck, Cyril—you've started 1947 in a big way.

***JOHN REYNDERS** makes these*

MUSICAL SUGGESTIONS FOR CURRENT RELEASES

DETOUR
(Pathé)

CERT. "A." *Length*, 6,124 *ft.* *Reg. No.* F.9596. REVIEWED IN "KINE." *October* 3, 1946. STARS: *Tom Neal and Ann Savage.*

ATMOSPHERE: Thumbnail melodrama, illustrating the short and tragic first-hand story of a "two-bit" piano player, buffeted by Fate. ORGAN: "Prelude in G. Minor" (Rachmaninoff), Chesters. NON-SYNC.: As organ, on H.M.V. C.2889.

A STOLEN LIFE
(Warner)

CERT. "A." *Length*, 9,639 *ft.* *Reg. No.* *F*.9638. REVIEWED IN "KINE." *October* 24, 1946. STARS: *Bette Davis and Glenn Ford.*

ATMOSPHERE: Taut, highly strung romantic melodrama about the keen, uncompromising rivalry of twin sisters for a clean, uninhibited youth. ORGAN: "Dusk" (Gibbs), B. & H. NON-SYNC.: As organ, on Columbia D.B.2230.

GALLANT BESS
(M-G-M)

CERT. "U." *Length*, 8,944 *ft.* *Reg. No.* *F*.9654. REVIEWED IN "KINE." *October* 31, 1946. STARS: *Marshall Thompson and George Tobias.*

ATMOSPHERE: Spectacular war time equine melodrama in Cinecolor. ORGAN: "America Marches" (Barsotti), Bosworth. NON-SYNC.: As organ, on Bosworth's B.C.1145.

SHOWMANSHIP—continued from page 45

Buccleuch arranged an attractive window display in the city showroom of Thomas Cook for "Holiday in Mexico." Side by side with actual photos of Mexican cities and countryside, M-G-M posters from the film, together with cut-outs, stills and tie-up cards attracted much public interest.

In the foyer of the Regent, the cloakroom counter was turned during playdate into an inquiry counter where patrons could obtain literature from Messrs. Cook's and where questions regarding travel abroad were answered.

Banners crossing the counter read: "Cook's will arrange a holiday for you anywhere. The Regent this week will introduce you to a 'Holiday in Mexico.'"

Teasing Lights

CARS of a hire service, suitably postered on the radiators, were one of the means used by G. C. Dilley, of the Ritz, Edgware, to put over "Night and Day."

Five weeks before play-date he had the house lighting changed. Every other fitting was made blue, so that the house had the appearance of day and night lighting. Under the day lights a white card with black lettering reading "Day" was suspended; under the night lights a black card with white lettering reading "Night" was suspended. All side lights were treated in a similar nature, and this drew a lot of attention and remarks from the public. An unusually effective teaser dodge, this.

A large cut-out display in the lounge was spotlighted. Three thousand throwaways, neatly worded in the Charlie Chester manner, were circulated house-to-house. Four window displays also were arranged.

Banner by the Way

WHEN the Arsenal were playing the Wolves at Highbury, and record crowds were expected, J. G. Glasgow, of the Rink, Finsbury Park, thought that the route of the crowds would be a good place to exhibit some publicity.

He surveyed the streets and located two houses with four trees in the front gardens. A banner was already to hand awaiting next week's programme, and this was fixed during the morning to the four trees.

Some 20,000 to 30,000 people must have passed along this street each way during the afternoon and the majority saw the display. Co-operation with the tenants was so good that when a corner of the banner fell down the husbands replaced it. And all for the cost of two complimentary tickets!

Christmas—Final Notices

OPPOSITION to Sunday opening comes usually from the religious denominations, and therefore I am glad to be able to record an instance of collaboration between a parson and an exhibitor.

The latter was that astute showman, V. S. B. Coombe, of the Elephant and Castle Theatre, who had the idea of staging a short "carol service" on his stage on Christmas Eve, using the choirboys of St. Matthew's Church, Walworth, as the vocalists.

There have been carol singers on stages before, but where Mr. Coombe improved on the usual scheme was in providing a simple but appropriate stage setting for the lads.

Four carols were well sung: "Noël," "Sleep Holy Babe," "Silent Night" and "While Shepherds Watched," the first and third in semi-darkness, the second with a coloured lantern slide of the Nativity thrown on the screen-tabs at the back and the final one with the words screened so that the audience could join in if they wished—and they did.

Afterwards, the vicar himself came on, and in a brief speech wished his flock the season's compliments. He, too, was given a cordial reception.

Coombe and his energetic assistant, E. W. Cross, are eager that full credit for their parts in this scena should be given to assistant manager S. J. Frankcom, organist Ray Victor, and chief projectionist A. Hayes, who all did their share in planning the interlude.

Summing Up

I AM continuing to receive accounts of work done by showmen at Christmas. Below, I give a short list of managers who did good jobs, either in imparting a happy Yuletide atmosphere to their theatres or who neatly linked exploitation for specific pictures with their seasonable decorations. I am sorry that space and time forbid descriptions of these efforts and any subsequent mention of holiday celebrations.

Here are the men who scored in one way or another with Christmas efforts:—W. G. Morris, of the King's, Liverpool; W. E. Case, the Picture House, Monmouth; R. G. Mason, of the Gaumont, Sheffield; Nigel Lockyer, of the Ambassador, Slough; A. [illegible] Toovey, of the Grand, Southport; K. T. Macdonald, of the Ritz, Horsham; A. M. Burton, of the St. George's Hall, Bradford.

The Showman

PEOPLE
KINE SERVICE SECTION

Presentation to Emery—Changes in Milne Circuit—Canterbury Social

Managers of theatres in the J. F. Emery circuit have presented a radio set to their chief—J. F. EMERY, J.P.—as a token of their esteem. The presentation, which took place at the circuit office in Manchester, was made by G. TAYLOR (Palace, Walkden, chairman of the Emery Circuit Managers' Association), accompanied by ARTHUR WILLIAMS (Dominion, Salford) and EDGAR FLINT (Scala, Pendleton).

☆

Consequent upon taking over the Alhambra, Dunfermline, the Picture House, Cowdenbeath, the Opera House, Lochgelly, and the Palace, Methil, by J. B. Milne Theatres, Dundee, the following managerial changes have been made:—

CHARLES HUNTER CRAIG, from the Regal, Peterhead, takes over at Dunfermline. EDDIE ELDER, manager of the Victoria, Dundee, goes to the Regal, Peterhead. T. MOORE, recently demobbed, and for 12 years previously manager of the Palace, Rosyth, has been appointed to the Victoria, Dundee.

WILLIAM RAE, of the Palladium, Dundee, has been transferred to the Opera House, Lochgelly. In his place, JAMES BREMNER, chief projectionist, steps up at the Palladium. WILLIAM TURNER, from La Scala, Cupar, takes over at the Palace, Methil, and in his place, WALTER SCOTT, chief projectionist at La Scala, takes over the managerial appointment.

☆

Capt. RAYMOND MAX BUNNELL, formerly assistant manager and organist at the New Victoria, Preston, died in the Moston Hall military hospital, Chester, last week.

☆

ARTHUR MAUNDER, manager of the Odeon, Torquay, has retired. He has been associated with the profession for 30 years. He was a founder and director of the Plymouth Argyle Football Club, and a member of the Minima Yacht Club, Plymouth.

☆

Three Canterbury kinema staffs combined in a social and dance on New Year's Eve. One hundred and fifty usherettes, projectionists and other members of the staffs of the Regal, Central and Friars kept things going at the Oddfellows' Hall from 11 p.m. until 3 a.m. and, in between festivities, the organisers were able to find enough time to make preliminary plans for what will be Canterbury's first "Film Ball."

Among those at the party were managers H. CLIFTON (now at the Friars after a lot of war-time getting-round in uniform), W. EASLEY (Central) and E. L. SKELMERDINE (Regal). One highspot which was different was the announcement during the evening of the engagement of BRIAN SHARPE, projectionist at the Friars, to Daphne Farris, formerly of the Regal staff.

G.-B. circuit chiefs with publicity and kinema managers of the Leeds area meet to discuss an exploitation campaign for Columbia's THE JOLSON STORY. Left to right: (back row) R. G. Mason, F. S. Norris, A. Clark, R. Todd, E. F. Johnston, B. Samson, E. Smith, T. R. Kaye, E. C. Willmott, R. W. Chilton, W. A. Frankton. (Middle row) T. Banks, E. B. Dickinson, R. C. Cockburn, L. Chapman, A. M. Burton, V. Leslie, W. S. Wilkinson, F. Bradley, B. Pretty, G. W. Ridler. (Front row) P. M. B. Smith (G.-B. exploitation manager, head office); R. T. Rea, H. F. Kessler-Howes (publicity director, Columbia Pictures); and J. Winter (Leeds branch manager, Columbia)

☆

HARRY RAYMOND, until recently organist at the Rialto Cinema, Blackburn, has been appointed assistant manager of the Cinema Royal, Blackburn (Northern Theatres), under J. H. Pilkinton. Raymond went to the Rialto in 1938, returning 10 months ago after six years' military service. During the war he had charge of the band of the Fifth Battalion Lancashire Fusiliers, and after D-Day was musical director of the 7th Armoured Division's concert party, which broadcast frequently from Berlin.

☆

W. S. CROCKER has been appointed manager of the Ritz (S.M.), Birkenhead, which reopened on Monday, January 13. Since his demobilisation from the R.A.F. in July, 1945, he has been a mobile manager in the London area.

☆

Managers, mobile managers, house managers and assistants of the Odeon north-western and north-eastern areas have just made a surprise presentation to L. B. FANCOURT, area theatre controller, of a wireless set and an oak standard lamp and shade for Mrs. Fancourt as a token of the esteem which his personnel feel for him.

A brief presentation speech was made by E. W. MEADOWS, of the Odeon, Manchester, representing the north-western area. Mr. SIMPSON, of Harrogate, expressed similar sentiments on behalf of the north-eastern territory.

Recently, Fancourt presided at a successful social evening at the Odeon, Prestwich, where manager "BILL" SIMPSON arranged a dinner and dance for managerial personnel of the northern areas and their ladies. Mock presentations and forfeits kept the party spirit flowing. I learn from HARRY MURRAY, who is now assisting Fancourt with publicity and Sunday opening activities, that the latter is arranging other social engagements to maintain the good fellowship which exists in Odeon's northern organisation.

More About People on p. 48

Local Boy (Scottish) Makes Good

J. B. MILNE BECOMES LORD OF THE MANOR AND REALISES AN AMBITION

It is 30 years since Dure Jute Works, Dundee, had a lodge boy named John Milne. This same John Bannerman Milne, now 44-year-old bachelor, is to-day lord of the red, Adams-built manor of Ruthven, near Meigle. Here he has made a clean sweep. The 1,000-acre estate of rich wood and farmland is his domain.

He is the owner of the £21,000-worth of furnishings, ornaments and interior fittings, once the property of the late Mrs. Fyfe-Jameson. That is £5,000 more than the value of the 32-roomed manor itself.

Bealing a Plan

The whole thing is no Cinderella windfall for this chubby, auburn-haired kinema owner, who looks like Sandy Powell. It is part of a life's plan that was formed in the head of the 14-year-old mill messenger boy. Surveying his new home from its trim front lawn, he said: "I planned to reach this stage by the time I was 45. I have made it with a year to spare."

Right at the foundation of the Milne fortune is honest sweat and toil. Born in Dundee, where his father was a coal merchant and where his brother is now carrying on that business, Milne was put to the violin at the age of 13. By the time he was 16 he was working in the mill from 5.30 a.m. until 6 p.m. Between 6 and 8 he gave violin lessons.

"Don't ask me when I slept," he says with a smile. "Most of it must have been in the jute mill."

The young man went on to become an apprentice mill engineer at £3 a week. He continued to add to this with his violin. At the Palladium, small-time Dundee kinema and variety hall, he made his stage debut. By 1928 he had put aside sufficient to buy the Palladium.

He replaced the Schubert- and Mozart-playing orchestra with a less expensive jazz band that suited the tastes of the neighbourhood. Talkies made a hesitant entrance. The humble "Plad" was the second of the city's kinemas to be equipped for sound. Within 18 months he had cleared the hall of debt.

Co-operation

Two years later and the J. B. Milne sign was flourishing at Dundee's "Vic." It was the beginning of a chain with celluloid links in Crieff, Blairgowrie, Cupar, Peterhead, Macduff, Banff, Stornoway. This year he opened in Lerwick in the Shetlands.

How was it done, you ask the owner of this chain, valued at around £345,000, which employs approximately 300 people all over Scotland. "It's not due to me at all," he'll tell you. "Any success there has been is due to the cooperation of my business associates and to the enthusiasm of my employees," but he goes on to say that he has been so busy these 30 crowded years that he has never been able to live up to his income.

And he has never married. There was no wife in the ambitious jig-saw that the lodge boy set out to piece together.

Future Plans

His quiet confidence is still impressive. "I never recognise opposition," he says. "If the fellow across the street is packed out and I am empty, it's none of my business."

With the appearance of the manor house in its rich green setting, the jig-saw picture is still not complete. J. B. Milne has many more pieces to add.

As far as Ruthven House is concerned, he has purchased "simply to develop it and make it a home. This development is no myth. I have very fixed ideas about it."

J. B. Milne—this unassuming, most unusual laird—is proud of his new estate, proud of its history and its antiques, and the fact that "all the wee French clockies work."

EXCLUSIVE FILMS TIE-UP WITH MARYLEBONE

"Death in High Heels" Production

WILL HAMMER, chairman, and E. Carreras, managing director, of Exclusive Films, have arranged a tie-up with Henry Halstead, of the Marylebone Studios, for the production of several pictures during 1947. Their first picture, which started on Friday, January 3, is entitled "Death in High Heels," from the book by Christianna Brand. The picture is being directed by R. Tomlinson, with S. Clinton as director of photography.

The cast is headed by Don Stannard and includes Pat Lasean, Bill Hodge, Diana Wona, Denise Anthony, Leslie Spurling, Nora Gordon, and Ken Warrington.

It is estimated that this picture will be ready for Trade show in the middle of March.

◆

MONOGRAM TO EXPAND HERE

Bigger Offices Opened

New premises have been opened at 122, Wardour Street, London, W.1, to house the rapidly expanding Monogram International Corporation, formerly at National House.

This step has been made necessary by the large step-up in top-budget pictures coming from the Monogram studios in Hollywood. The telephone number of the new office is Gerrard 5444, and the cable address is Monolond, London.

Monogram International Corporation is in charge of distribution for the whole of Continental Europe; distribution of Monogram productions in Great Britain remains in the Pathe offices in Film House.

C.O.I. Rehabilitation Screening

"Return to Action," a film about the rehabilitation of the disabled, shows how disabled men and women are helped by the Disablement Resettlement officers to return once more to skilled or other useful employment, with the co-operation of Industrial Rehabilitation Centres, Residential Training Colleges, and Government Training Centres.

"Return to Action" was produced by the Central Office of Information to begin its run in conjunction with their exhibition. "And So to Work," in Oxford Street (opposite the Academy Cinema). It is being shown at the Academy at 1, 3.28, 4.58, and 8.32 p.m. (Sundays 4.30 and 7.12 p.m.).

At the official opening ceremony of the exhibition on January 8, the Minister of Labour and National Service, George Isaacs, M.P., congratulated the makers of the film and expressed his hope that it would be shown in every kinema in the country. Film Traders. Ltd., have taken over the distribution of the film for the whole of Great Britain.

Roy Mason (standing extreme right) with his staff from the Regent, Sheffield, during the staff party at the Greystones P.H. ballroom

The Setting Up of Standards in British Kinematography

REPORT OF C.E.A. TECHNICAL ADVISER

THE work of the British Standards Institution, to which the C.E.A. and the B.K.S. are affiliated, came before the Legal Finance and Parliamentary Committee of the C.E.A. last week on a report by Leslie Knopp, C.E.A. technical adviser.

Mr. Knopp reported that the kinematograph section of the British Standards Institution is engaged upon work which will be of considerable value to the Industry.

Work recently completed includes standards for 16-mm. and 35-mm. protective leaders and tails, spools for 2,000-ft. reels, and recommendations for screen brightness. The latter will eventually become an important factor in the determination of suitable densities for positive prints, light output of arcs, etc.

Progress has been made in the determination of standards for transit cases, test films for 16-mm. and 35-mm. lenses. No progress has been made with the standardisation of kinema seats owing to the objections raised by certain sections of the Industry.

A programme of future work which is being prepared is expected to include: Heating and ventilating equipment; recommendations for acoustic requirements; safety lighting; stage equipment; reproduction equipment; rectifiers and inductors; screens; subsidiary electric circuits; rewind room equipment.

Following upon the report, the L.F. and P. committee recommended that the annual contribution of £60 to the British Standards Institution be continued for the year 1947.

BRITISH ACOUSTIC PARTY

A fund, of £122, together with £120 given by the directors, was raised by an organising committee for British Acoustic Films' recent Children's Christmas Party. Two hundred and sixty kiddies sat down to an elaborate tea and were afterwards entertained by special shows.

Later, G. Adams, of British Acoustic, as Father Christmas, distributed presents valued at 10s. to each youngster.

The organising committee consisted of G. Beadle, F Smith and F. Dean.

ALARM BELLS FOR PROJECTIONISTS

Northampton Licence Condition

NORTHAMPTON kinema licensees are being requested to instal alarm bell systems in the projection rooms in order to enable an operator working alone to summon assistance in case of emergency.

At Northampton Watch Committee the chief constable reported that, in accordance with the regulations, operating rooms in kinemas must be in charge of a competent operator over 18 years of age, who shall be entitled to leave the enclosure for a short period provided a competent assistant over 16 years of age is left in charge and the chief operator is within immediate call. Two or more operators were on duty at each kinema in the borough with only verbal means of communication from the operating room, and the chief constable suggested that an alarm bell system should be employed. The recommendation was approved.

British Children's Clubs Football League

There was a large attendance at the Odeon, Kingswood, Bristol, when the Merchant Navy football cup was presented to the Bristol area children's kinema clubs.

Coun. A. L. Duggan presented the cup for competition between the junior clubs in the West Country to B. W. Garrett (Western controller of Odeon Theatres) and L. W. Crews (assistant Western theatre controller).

Hove Watch Committee has now granted a licence for the full year in respect of the Tivoli, Western Road, as all improvements suggested by the Committee have now been carried out.

More About People

EWAN SHAW'S GOOD WORK AT BOGNOR

IT did not take long for Ewan S. Shaw to get into his stride as director of publicity and supervision for Harry Buxton, judging from reports of his activities at the Pier Theatre, Bognor. His pre-war reputation as a showman is well known to KINE. readers, and since his return from the Services as a commanding officer in the Navy he has done much to enhance his reputation first with the Emery circuit and now with Harry Buxton.

The highlight of his recent achievements was the way in which he put over the pantomime "Dick Whittington and his Cat" at the Pier Theatre. As this is the first time the theatre, so far used as a kinema, has been employed for the purpose of a "live" show, the work of fitting up the stage was, owing to the shortages of labour and material, an arduous one. That the difficulties were overcome is due in no small way to the efforts and ingenuity of Mr. Shaw, who with a party of nine disabled Service men, working under his direction, were responsible for the fitting of all the sets and equipment. Following this good work, these men were then engaged as stage hands and scene shifters for the pantomime itself.

All this, together with some clever advertising, helped in building up public interest and, as a result, considerable publicity was obtained in the local papers.

* * *

J. V. ROBINSON has been appointed supervisor of the A.B.C. theatres in the Liverpool area and will succeed **P. F. INKESTER**, who is earmarked for another important A.B.C. territory. Mr. Robinson, who will take over his new duties in the near future, has been manager of an A.B.C. theatre in Chatham. His office will be at the Commodore, Stanley Road, Liverpool.

* * *

At a meeting at the Elite, Nottingham, **H. E. BENZEVAL**, Regal, Derby, on behalf of the managers, assistant and trainee managers, organists and staff of A.B.C. East Midlands area office, presented **H. CHANT**, the new supervisor, with a standard lamp. Expressing his thanks, Mr. Chant said that, having recently joined the area, it was pleasant to think that he had the co-operation and good wishes of all concerned.

* * *

Originally in the hardware trade, **ARTHUR H. GAZE**, who served in the Royal Artillery throughout the war, entered the kinema business in 1945 as assistant manager at the Union, Dunstable. After three months he was transferred to the Luton Union; then moved to the Norbury Rex, and thence, early in 1946, to the Croydon Savoy, which he left on transfer last December.

G. T. PRICE, another release from the R.A.F., has been moved from the Norbury Rex to the Croydon Savoy.

LONDON TRADE SHOWS
KINE SERVICE SECTION

Films to Be Trade Shown Between Thurs., Jan. 16 and Wed., Jan. 22

Thursday

Susie Steps Out *(United Artists)*

Private Theatre. 10.30 a.m.
Cast: David Bruce, Cleatus Caldwell, Nita Hunter. **Director:** Reginald Le Borg.

One of Comet Productions' (Mary Pickford, Buddy Rogers, Edward Peskay) first 60-minute features, this film introduces 15-year-old Nita Hunter as an engaging miss, who poses as an older girl to get a job on the radio. The ensuing complications spell trouble for her older sister Cleatus Caldwell, her father Percival Vivian, and her sister's fiancé, David Bruce.

Secret of the Whistler *(Columbia)*

Studio One. 10.45 a.m.
Cast: Richard Dix, Leslie Brooks, Michael Duane. **Director:** George Sherman

Described as a drama of passion and ruthlessness, this murder melodrama is claimed to be unusually tense and gripping.

The story deals with an artist whose infatuation for a beautiful model leads to tragedy. Richard Dix plays the artist.

Little Iodine *(United Artists)*

Private Theatre. 11.30 a.m.
Cast: Jo Anne Marlowe, Hobart Cavanagh, Lanny Rees, Eve Whitney. **Director:** Reginald Le Borg.

The second of Comet Productions' 60-minute features, this film is based on a popular American comic-strip of the same name.

"Little Iodine," a well-intentioned, but mischievous prankster, having conceived a mistaken impression about her father's private life, endeavours to straighten out an imaginary matrimonial tangle.

It's a Grand Old World *(Renown)*

G.-B. Large Theatre. 2.30 p.m.
Cast: Sandy Powell, Frank Pettingell, Gina Malo, Cyril Richard. **Director:** Herbert Smith.

Songs and laughs are skilfully blended in this Sandy Powell comedy—considered by many quarters to be the star's best film. It is being reissued as first-class popular entertainment.

Sandy appears as an average working man who becomes a millionaire overnight by winning a fortune on the football pools.

Friday

Shadowed *(Columbia)*

Studio One. 10.45 a.m.
Cast: Anita Louise, Lloyd Corrigan, Michael Duane, Robert Scott. **Director:** John Sturges.

This film is rated as a suspenseful and original story of murder and detection. From the start, the audience knows the killer's identity and the film deals with efforts of a citizen to extricate himself from the crime web.

Fast action and a powerful climax are said to make this a first-class thriller.

Monday

Give and Take *(Columbia)*

Private Theatre. 2.30 p.m.
Cast: Judy Canova, Allen Jenkins, Guinn Williams. **Director:** Del Lord.

A bright and breezy comedy exploiting the talents of Judy Canova, this film is set in the Wild West.

The heroine gets mixed up with spooks, gamblers and Indians in a desert "ghost town." Several new song numbers sung by Judy Canova are featured in the picture

Behind the Mask *(Pathe)*

G.-B. Theatre. 2.30 p.m.
Cast: Kane Richmond, Barbara Reed, George Chandler, Dorothea Kent. **Director:** Phil Karlson.

A mystery, introducing elements of comedy and romance, this Monogram picture concerns the story of a playboy who poses as a mysterious unraveller of crimes.

He finds himself in an unenviable position when he is impersonated and involved in a crime, about which he knows nothing.

Tuesday

King Kong *(RKO-Radio)*

Studio One. 10.30 a.m
Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher. **Directors:** Ernest B. Schoedsack and Merian C. Cooper.

Filmed from the last story written by Edgar Wallace in Hollywood, this large-scale spectacle was an outstanding success on its original showing.

The story, from an idea conceived by Merian C. Cooper, deals with the finding by a film expedition on a remote tropical island of an ape, 50 ft. in height, which is worshipped as a god by the islanders.

Lover Come Back *(G.F.D.)*

Leicester Square Theatre. 10.30 a.m.
Cast: George Brent, Lucille Ball, Vera Zorina, Charles Winninger. **Director:** William A. Seiter.

Written and produced by Michael Fessier and Ernest Pagano, this Universal picture presents Lucille Ball as a fashionable New York modiste who decides to teach her philandering husband a lesson by pretending to be interested in some of the many suitors who have been pestering her for dates.

The scheme works with such success that husband and wife are within an ace of Reno before the happy ending.

Apology for Murder *(Pathe)*

G.-B. Theatre. 10.45 a.m.
Cast: Ann Savage, Hugh Beaumont, Russell Hicks. **Director:** Sam Newfield.

Psychology plays a prominent part in this murder mystery from P.R.C.'s studios

It tells the story of a wife who persuades her lover to murder her husband in order that they may get control of his money Novelty is introduced to the narrative as the murderer is a newspaper reporter who is assigned to unravel his "own" crime.

Freddie Steps Out *(Pathe)*

G.-B. Theatre. 2.30 p.m.
Cast: Freddie Stewart, June Preisser, Noel Niell, Ann Rooney, Jackie Moran. **Director:** Arthur Dreifuss.

The "Teen Agers"—Monogram's team of promising starlets—are featured in this bright musical.

Charlie Barnet and his orchestra, and Chuy Reeves and his band supply the musical numbers for a lively story.

Wednesday

Easy Come, Easy Go *(Paramount)*

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cat: Sonny Tufts, Diana Lynn, Barry Fitzgerald, Dick Foran. **Director:** John Farrow.

Muriel Pavlow and Derek Farr are the stars of George King's film version of the Edward Percy stage success THE SHOP AT SLY CORNER which British Lion is Trade showing on January 22 at Studio One at 11 a.m.

Barry Fitzgerald is said to render a powerful portrayal of a thoroughly irresponsible but entirely lovable old rascal in this Kenneth MacCowan production. His daughter, played by Diana Lynn, presides over the ramshackle boarding-house he has inherited and fights off the creditors while the old man, with unquenchable optimism, disburses the family fortunes.

Don't Gamble with Strangers *(Pathe)*

G.-B. Theatre. 10.45 a.m.
Cast: Kane Richmond, Bernadene Hayes, Peter Cookson, Gloria Warren. **Director:** William Beaudine.

A powerful exposé of the tricks of the professional card sharper is presented in this drama from Monogram

A gambler secures a casino from its rightful owner and then falls in love with his victim's niece. When a murder is committed and he is a suspect he finds that not only is everyone's hand against him, but that strong arm methods do not pay.

The Shop at Sly Corner *(British Lion)*

Studio One. 11 a.m.
Cast: Oscar Homolka, Derek Farr, Muriel Pavlow, Manning Whitley, Kathleen Hamison, Kenneth Griffith. **Director:** George King.

Made at Worton Hall studios, this George King production is British Lion's first British picture to be presented this year.

It is a liberal adaptation of the stage success which has been playing in London for more than two years. Powerful drama is the basic ingredient with Homolka cast as a master "fence" who is blackmailed by a shop assistant

Bowery Bombshell *(Pathe)*

G.-B. Theatre. 2.30 p.m.
Cast: Leo Gorcey, Huntz Hall, Bobby Jordan, Billy Benedict. **Director:** Phil Karlson.

The popular "Bowery Boys," led by Leo Gorcey, are involved in a fast-moving series of adventures in this lively subject from Monogram.

The breezy story relates how the lads become wrongly suspected of a bank robbery because they are included in a picture taken by a photographer. To clear themselves they capture the thieves by posing as a rival gang.

REISSUES AUGMENT INTERNATIONAL'S PROGRAMME

Quota Available on Five British Subjects

EIGHT top-grade subjects—five of them British and available for quota—have been added to International's renting programme. The entire group, packing strong star values, is to be Trade shown in the near future.

The British pictures, acquired for reissue by Martin Wronker, chief executive of International, in co-operation with Gaumont-British, are "Seven Sinners," featuring Edmund Lowe and Constance Cummings; "Strange Boarders," with Tom Walls and Renee Saint-Cyre; "Non-Stop New York," teaming John Loder and Anna Lee; "Oh, Mr. Porter," featuring Will Hay, and "Said O'Reilly to McNab," co-teaming Will Fyffe and Will Mahoney.

In addition, three Hal Roach productions are to be re-released. They are "Man and His Mate," starring Victor Mature and Carole Landis; "Broadway Limited," starring Victor McLaglen and Dennis O'Keefe, and "Topper Returns," with Joan Blondell and Roland Young.

Exhibitor Service

All these pictures scored distinctive successes on their original releases. They will be treated as new products as far as exhibitor-service is concerned during their reissue.

International is concentrating on star values in assembling its New Year programme. The product available for immediate release includes films featuring Gary Cooper, Ronald Colman, Loretta Young, Robert Donat and Mickey Rooney.

In addition, the company is specialising in British films. The five latest acquisitions will make welcome additions to the list, which already embraces "The Thirty-Nine Steps," "The Phantom Light," "Bulldog Jack," "Death at Broadcasting House," "The Silent Passenger," "Passing Clouds," "Typhoon Treasure," and "Deadlock."

Early Releases

Other big pictures scheduled for early release by International Film Renters are "Michael Strogoff," a powerful romantic drama, with Anton Walbrook and Akim Tamiroff heading a cast of over 30,000. This picture has already registered a big success at the box-office; "Topper Returns," "Tom Brown's Schooldays," "Swiss Family Robinson," "The Wedding Night," "Little Men," "Kid Millions," and "Cynara."

To augment this line-up the company is to embark on an impressive production programme. Ready for early release in the New Year under this scheme will be the first of an out-of-the-ordinary series of features, which, it is stated, will be a novel enterprise in the field of British production.

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All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

SITUATIONS VACANT

VACANCY occurs for the position of Manager to independent release kinema in best residential part of London.—Applicant must be well educated and produce unimpeachable reference from previous employer.—Write, R., Box 925, Kinematograph Weekly.

APPLICATIONS are invited for position of Relief Manager and Assistant to group of independent London kinemas.—Apply, S., Box 926, Kinematograph Weekly.

WANTED, experienced Kinema Manager (with knowledge of operating in case of emergency), for Garrison kinema, Catterick Camp, Yorks.—Apply, with full particulars and copy of recent references, to George P. Fenton, 2, Station Bridge, Harrogate, Yorks.

CHIEF Operator for small hall; comfortable position; small house could be available; state wages.—Owen Cooper, Hadleigh, Suffolk.

SECOND Operator required, W.E.; must be able to take charge.—Apply, Manager, Oriental Cinema, Market Harborough.

SECOND Operator required for the Coronation Cinema, 94, High Road, New Southgate; experienced man only; no Sundays.—Apply, The Manager.

SALESMAN calling on Film Exhibitors and Agents requiring an additional and remunerative line (equipment and spares), no samples to carry.—Write, R., Box 950, Kinematograph Weekly.

REQUIRED, residential Organist at the Electric Theatre, Bournemouth.—Write, G. Bravery, Regent Theatre, Poole, stating experience and salary required.

SITUATIONS WANTED

MANAGER, AGE 40, NOW AT LIBERTY, DUE TO REINSTATEMENT OF PREVIOUS MANAGER RETURNING FROM FORCES; THREE MAJOR CIRCUITS EXPERIENCE; PRESENT POSITION FOUR YEARS; QUALIFICATIONS REPRESENT HONESTY AND EFFICIENCY IN ALL DEPARTMENTS; EMPLOYER'S TESTIFICATION PRESENTED AT INTERVIEW.—WRITE, N., BOX 921, KINEMATOGRAPH WEEKLY.

16-MM.—Owner of latest type B. and H. equipment and car, with comprehensive knowledge of maintenance, presentation, etc., seeks position; use of equipment and transport optional; accept sub-contracts or consider partnership.—W., Box 930, Kinematograph Weekly.

CAPABLE Manager, age 50, life experience all branches kinema business, desires position; practical technician; energetic; first-class testimonials.—Manager, 4, The Shrubberies, George Lane, E.18. 'Phone: Wanstead 5628.

GENERAL and Booking Manager (Independent Circuit), now available. Many years' experience; full knowledge of circuit supervision and booking; references supplied from managing director.—Please apply, J. Harris, c/o Jack Woods (Managing Director, Dorchester Cinema Co.), Shute Hays, Walditch, Bridport, Dorset.

MANAGER (36) requires immediate post; keen, conscientious; kinema, theatre and ballroom; well recommended; go anywhere.—T., Box 952, Kinematograph Weekly.

MANAGER requires position where ability, integrity, loyalty appreciated; excellent references.—O., Box 947, Kinematograph Weekly.

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Ideally suitable for Headquarters of Film or Cinema Organization
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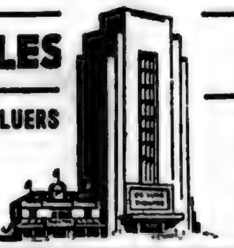

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THE PEAK OF THE INDUSTRY
Paramount IS PARAMOUNT

LONDON AND PROVINCIAL TRADE SCREENINGS

THE PEAK OF THE INDUSTRY
Paramount IS PARAMOUNT

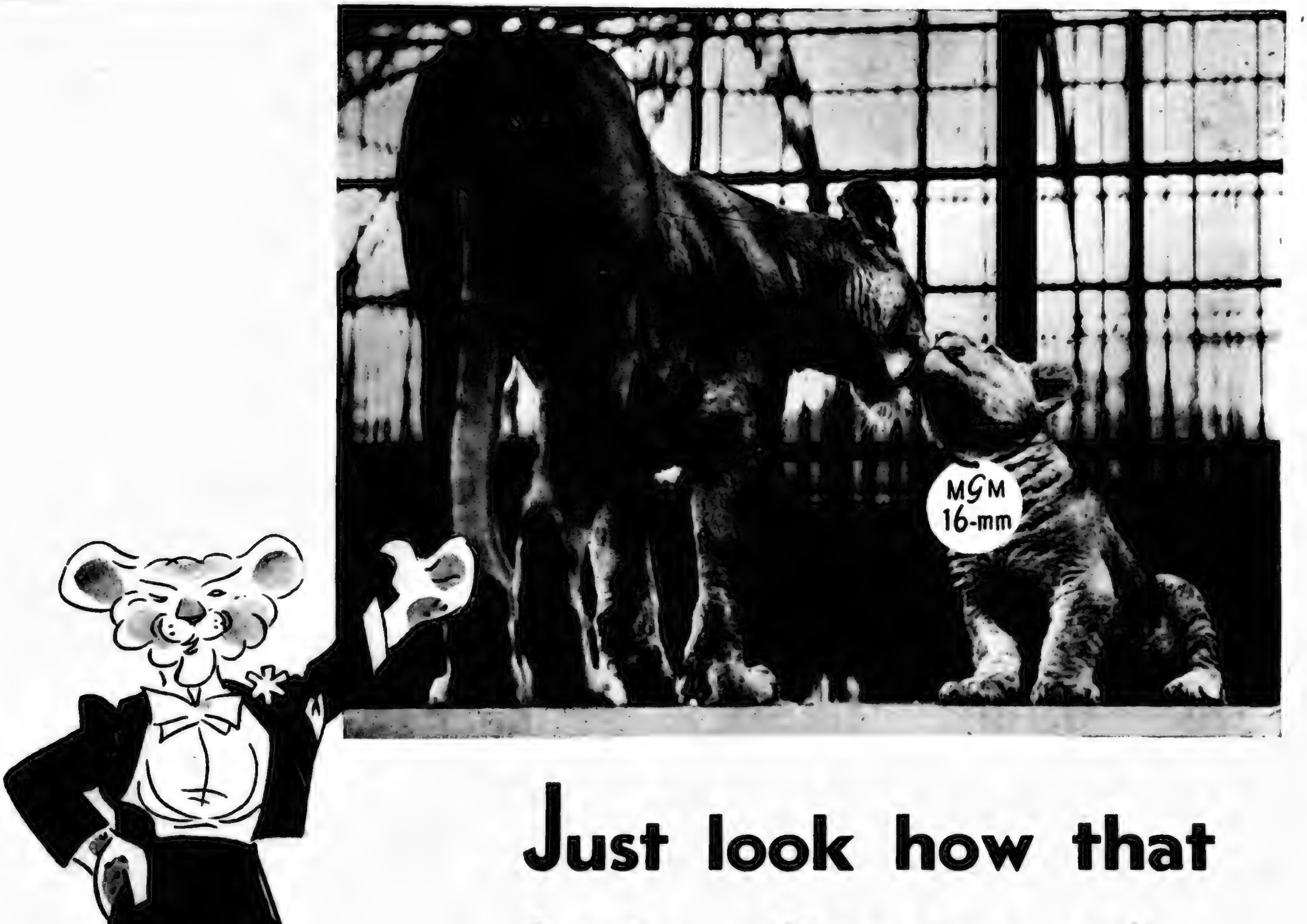
Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
			LONDON.			
Thur., Jan. 16	2.30 p.m.	G.B. Theatre	It's a Grand Old World (Reissue)	Renown	———	—
,, ,, 16	10.45 a.m.	Studio One	Secret of the Whistler; Hot Footlights.	Columbia	Richard Dix	—
,, ,, 16	10.30 a.m.	Own Theatre	Susie Steps Out	United Artists	———	—
,, ,, 16	11.30 a.m.	Own Theatre	Little Iodine	United Artists	———	—
Fri., ,, 17	10.45 a.m.	Studio One	Shadowed; Rippling Romance	Columbia	Anita Louise	—
Mon., ,, 20	2.30 p.m.	Own Theatre	Give and Take; Hard Facts	Columbia	———	—
,, ,, 20	2.30 p.m.	G.B. Theatre	Behind the Mask	Pathe	———	—
Tues., ,, 21	10.30 a.m.	Leicester Sq. Th.	Lover Come Back	G.F.D.	———	—
,, ,, 21	10.45 a.m.	G.B. Theatre	Apology for Murder	Pathe	———	—
,, ,, 21	2.30 p.m.	G.B. Theatre	Freddie Steps Out	Pathe	———	—
,, ,, 21	10.30 a.m.	Studio One	King Kong (Reissue)	RKO-Radio	Fay Wray	—
Wed., ,, 22	10.30 a.m. & 2.30 p.m.	Private Theatre	Easy Come, Easy Go; Malines; Double Rhythm.	Paramount	———	—
,, ,, 22	11 a.m.	Studio One	The Shop at Sly Corner	British Lion	———	—
,, ,, 22	10.45 a.m.	G.B. Theatre	Don't Gamble With Strangers	Pathe	———	—
,, ,, 22	2.30 p.m.	G.B. Theatre	Bowery Bombshell	Pathe	———	—
			BIRMINGHAM.			
Tues., Jan. 21	10.30 a.m.	Scala	King Kong (Reissue)	RKO-Radio	Fay Wray	—
,, ,, 21	10.30 a.m.	Futurist	Behold Beatrice; It's a Dog's Life	Exclusive	———	—
Wed., ,, 22	10.30 a.m.	Futurist	Vacation in Reno	RKO-Radio	Jack Haley	—
,, ,, 22	10.30 a.m.	Scala	The Late George Apley	20th Century-Fox	Ronald Colman	—
			BELFAST.			
Tues., Jan. 21	10.45 a.m.	Classic	London Town	G.F.D.	———	—
			CARDIFF.			
Tues., Jan. 21	10 a.m.	Park Hall	Les Enfants du Paradis	British Lion	———	—
,, ,, 21	10.45 a.m.	Empire	The Secret Heart	M-G-M	Claudette Colbert	—
,, ,, 21	10.30 a.m.	Olympia	King Kong (Reissue)	RKO-Radio	Fay Wray	—
,, ,, 21	10.45 a.m.	Odeon	Margie	20th Century-Fox	Jeanne Crain	—
Wed., ,, 22	10.30 a.m.	Park Hall	Mysterious Mr. Nicholson; Land of the Kangaroo	Ambassador	Anthony Hulme	—
,, ,, 22	10.30 a.m.	Empire	Vacation in Reno	RKO-Radio	Jack Haley	—
,, ,, 22	11 a.m.	Olympia	Seven Sinners (Reissue)	International	———	—
			GLASGOW.			
Tues., Jan. 21	10.30 a.m.	Picture House	The Outlaw	United Artists	Jane Russell	—
,, ,, 21	10.30 a.m.	Regal	The Time, The Place and the Girl	Warner	Dennis Morgan	—
Wed., ,, 22	10.30 a.m.	Picture House	The Strange Woman	United Artists	Hedy Lamarr	—
,, ,, 22	10.30 a.m.	Regal	King Kong (Reissue)	RKO-Radio	Fay Wray	—
			LEEDS.			
Tues., Jan. 21	10.30 a.m.	Majestic	The Outlaw	United Artists	Jane Russell	—
,, ,, 21	10 a.m.	Scala	Les Enfants du Paradis	British Lion	———	—
,, ,, 21	10.30 a.m.	Scala	Vacation in Reno	RKO-Radio	Jack Haley	—
,, ,, 21	10.30 a.m.	Tower	The Late George Apley	20th Century-Fox	Ronald Colman	—
Wed., ,, 22	10.30 a.m.	Ritz	King Kong (Reissue)	RKO-Radio	Fay Wray	—
			LIVERPOOL.			
Tues., Jan. 21	10.30 a.m.	Forum	King Kong (Reissue)	RKO-Radio	Fay Wray	—
,, ,, 21	11 a.m.	Own	Meet Me at Dawn	20th Century-Fox	William Eythe	—
Wed., ,, 22	11 a.m.	Own	The House of Tao Ling	20th Century-Fox	Kent Taylor	—
,, ,, 22	10.45 a.m.	Palais de Luxe	The Secret Heart	M-G-M	Claudette Colbert	—
,, ,, 22	10.30 a.m.	Trocadero	The Outlaw	United Artists	Jane Russell	—
,, ,, 22	10.30 a.m.	Forum	Vacation in Reno	RKO-Radio	Jack Haley	—
			MANCHESTER.			
Tues., Jan. 21	10.30 a.m.	Market St.	Pathway to Fame	Piccadilly Prods.	Bruce Woodcock	U
,, ,, 21	10.45 a.m.	Deansgate	The House of Tao Ling	20th Century-Fox	Kent Taylor	—
,, ,, 21	10.30 a.m.	Oxford St.	Vacation in Reno	RKO-Radio	Jack Haley	—
,, ,, 21	10.45 a.m.	Gaiety	False Hero	Columbia	———	—
Wed., ,, 22	10.30 a.m.	New Oxford	The Shop at Sly Corner	British Lion	Oscar Homolka	—
,, ,, 22	10.30 a.m.	Gaumont	King Kong (Reissue)	RKO-Radio	Fay Wray	—
,, ,, 22	10.45 a.m.	Deansgate	Meet Me at Dawn	20th Century-Fox	William Eythe	—
,, ,, 22	10.45 a.m.	Gaiety	Medicine Man	Columbia	———	—
			NEWCASTLE.			
Tues., Jan. 21	10.45 a.m.	Grainger	Mysterious Mr. Nicholson; Land of the Kangaroo.	Ambassador	Anthony Hulme	—
,, ,, 21	10.30 a.m.	Queen's	King Kong (Reissue)	RKO-Radio	Fay Wray	—
,, ,, 21	10.45 a.m. & 3 p.m.	Own Theatre	Meet Me at Dawn	20th Century-Fox	William Eythe	—
Wed., ,, 22	10.30 a.m.	Haymarket	The Shop at Sly Corner	British Lion	Oscar Homolka	—
,, ,, 22	10.30 a.m.	Queen's	Hungry Hill	G.F.D.	Margaret Lockwood	—
,, ,, 22	10.30 a.m.	Essoldo	Song of the South	RKO-Radio	James Baskett	—
,, ,, 22	10.30 a.m. & 2.30 p.m.	Own Theatre	The Razor's Edge	20th Century-Fox	Tyrone Power	—
			NOTTINGHAM.			
Tues., Jan. 21	10.30 a.m.	Carlton	The Secret Heart	M-G-M	Claudette Colbert	—
,, ,, 21	10.30 a.m.	Elite	Vacation in Reno	RKO-Radio	Jack Haley	—
,, ,, 21	10.30 a.m.	Scala	Hungry Hill	G.F.D.	Margaret Lockwood	—
Wed., ,, 22	10.45 a.m.	Scala	Mysterious Mr. Nicholson	Ambassador	Anthony Hulme	—
,, ,, 22	10.30 a.m.	Elite	King Kong (Reissue)	RKO-Radio	Fay Wray	—
			SHEFFIELD.			
Tues., Jan. 21	10.30 a.m.	Cinema House	Pathway to Fame	Piccadilly Prods.	Bruce Woodcock	U
,, ,, 21	10.30 a.m.	Union Street	The House of Tao Ling	20th Century-Fox	Kent Taylor	
,, ,, 21	10.30 a.m.	Gaumont	Vacation in Reno	RKO-Radio	Jack Haley	
,, ,, 21	10.30 a.m.	Hippodrome	The Time, The Place and the Girl	Warner	Dennis Morgan	
Wed., ,, 22	10.30 a.m.	Hippodrome	The Shop at Sly Corner	British Lion	Oscar Homolka	
,, ,, 22	10.30 a.m.	Union Street	The Late George Apley	20th Century-Fox	Ronald Colman	

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.

Sub-standard FILM

SUPPLEMENT TO KINEMA

VOL. 2. NO. 9 JANUARY 16, 1947 PRICE SIXPENCE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16-mm
Just look how that lusty offspring of mine is growing!
Now turn overleaf....

In addition to the 16-mm. programmes already announced, M-G-M is pleased to present the first of the big releases that are available in 1947!

Ready now....

SAN FRANCISCO
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Metro-Goldwyn-Mayer Pictures Ltd., 19 Tower Street, London, W.C.2 and Branches

SUB-STANDARD FILM
Supplement to
Kinematograph Weekly
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468
Telegrams: Kine, Southernwood, Rand, London

Joint Editors:
A. L. Carter : Connery Chappell
Associate Editor: Alex Martin

Straight Off the Reel

THE agreement between the K.R.S. and the C.E.A. that standard and sub-standard should be controlled as regards distribution and presentation of theatrical subjects in precisely the same way has led to the raising of an interesting point by a reader.

If this decision really means what it purports to, he says, then the distance clause upon which the C.E.A. depends to keep 16-mm. competition at rather more than arm's length is unnecessary.

The agreement imposes upon the 16-mm. operator precisely similar distributive commitments as upon the standard exhibitor; consequently the former will be subjected to stringent barring clauses which will avoid any direct competitive clash.

Under these circumstances, our contributor contends the agreement appears to establish the right of a sub-standard operator to open a theatre in the vicinity of a standard situation. Is this the thin edge of the wedge? he asks.

DIFFICULTIES in hiring suitable films for the training of apprentices in various trades are turning a number of industrial concerns—who were holding out considerable sums of money to the Trade—away from 16-mm as a means of instruction.

It seems that their main complaint is the lack of down to earth "text-book" films on particular trades.

SUB-STANDARD film libraries, they contend, are able to supply plenty of material taking the popular "how it's done" line, but there is a distinct dearth of series films illustrating a technician's job from A to Z. Our need, they say, is something to supplement or even surpass text-book instruction on the particular craft.

And short of paying to have a series of films made for each of the multi-crafts employed in the manufacture of their specific goods, they can't get them. Well, it's up to the 16-mm. Industry.

IS it not about time the appellations "theatrical and non-theatrical" in respect of film should be dropped. When originally coined by the documentary boys and taken up by the Ministry of Information during the war there was some meaning in the distinction.

Now, however, the phrases are meaningless. non-theatrical films nowadays form part of most theatrical shows. Surely it would be more convenient to employ the words "public and/or private performances."

HOW CLASSROOM SHOWS SHOULD BE ORGANISED

HOW can we best organise and administer the use of films in school to make this scientific aid a success? asks S. Hanna. He feels that one teacher on the staff of a school ought to be put in charge of administration. The chosen teacher, man or woman, must take this work very seriously, and also must be mechanically minded. The technical side is very important, for if the apparatus is handled by those who are not trained in its use film aids have a very nasty habit of going wrong at the last moment.

By S. HANNA, A.Coll.H., M.R.S.T.,
President, Manchester Branch Institute of Handicraft Teachers

If the film as an aid to education is to be used to its full the whole staff must give wholehearted co-operation, and all teachers should be invited to attend a course of instruction on the use of visual aids apparatus. Discussions as to subjects, and what the teacher wants from the film should be arranged. It must be borne in mind that the film is merely supplemental to the usual methods, and will be used only when it has advantage over static illustrations.

Visual aids have always been used with advantage in education, we daily make use of the blackboard, wall charts, pictures, photographs, books, models, etc.

These visual aids are taken for granted by both teacher and taught. No excitement is aroused when the teacher takes out a wall chart, or draws on the blackboard. But not so with optical aids.

A Novelty to Children

As yet children look to the use of the film as a novelty. To them films mean entertainment, and to take them from their desks to a room which is to be darkened creates a wrong psychological approach. A film lesson must afford no more excitement than looking at the blackboard, wall chart, or text book. This can be done by making use of a daylight screen, and back projection.

The children will get the best from the film by its being used under normal classroom conditions, and to get the best here does need more research and experiments. The lesson will have been prepared in the normal way, and the teacher will have noted that a film is available for that subject. The film will be placed in the projector before the lesson, and normal teaching methods will be used—oral, text book, blackboard, etc. The teacher will call the children's attention to a translucent screen, and by means of a remote switch will put into motion the kine projector. That gap of inexperience has been bridged. Static illustration has "come to life," whilst oral description has now another meaning.

Its Rightful Place

But movie film must only be used when it has advantage over other visual and oral methods. Often the teacher will find a strip film will meet the requirements of the lesson, or even a quick sketch on the blackboard. Film must not dominate the teacher—it must serve teacher and taught. If it is used in its right perspective it will have an honourable place in education. The teacher, however, must realise that the results achieved, like those from all other apparatus, will depend on how he uses it.

Although the ideal would be to have a projector in every classroom, that day is far off, so the projector will have to be portable. Most sub-standard projectors are portable *but* some are too heavy to be carried from classroom to classroom with ease, and, consequently will not be used to the full. Much care must be used in choosing the projector, for specific needs. Perhaps one day the Ministry of Education may cause to be mass-produced an ideal projector for school use, and this would greatly reduce both the installation cost, and the cost of maintenance. Spares would be easy and cheap to get, and teachers from different areas would be conversant with apparatus in all schools.

Film Gauge

The recognised gauge for film is now established as 16-mm. The film, like a text-book, must be an integral part of the scheme of work. Catalogues must be carefully studied, and a list of all films in various libraries should be to hand, so that the firms can be ordered in plenty of time, and received early enough for the teacher to run through the film, and digest the subject matter—titles of films are very misleading. The teacher must be certain that the subject matter of the film fits in with the subject being taught.

A good idea would be at the end of a term to view all the films likely to be used in the next term, so that those not suitable could be left out, and that those chosen would be viewed again, notes taken to ensure that the best points can be brought out, and later the relevant matter stressed to show its connection with the practical and oral teachings.

Importance of a Library

I, personally, think it is very important that each town should have its own library of carefully chosen films, and that the films that will be used often be included in a school library. I am sure that the original outlay will justify itself. One has only to reckon the cost of hire, postage, etc., to realise that in a long time policy it would be more economical to purchase outright copies of films that will prove to be of great value in supplementing the lessons.

The film can only be used to full advantage in education, if it is available when it is needed, and when previous preparation has been made to use it as an integral part of school equipment.

As local film libraries are, no doubt, a long way off, and school libraries very remote—unless some "live" authority is prepared to give the country a lead—we shall have to get down to the usual requisition, and for this requisition books or forms will be needed. I have set down what I feel would meet our needs. Report cards would be an advantage to help in further selection, and very important, too, is an apparatus main-

Continued on page xvi

KAY'S

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EDUCATIONAL UNIT TO KEEP IN TOUCH WITH MINISTRY

Vital to Have Knowledge of Teacher and Child Requirements

THE recently established Educational Film Unit, subsidiary to the Film Producers' Guild, has lately completed four subjects. Frank A. Hoare, managing director of Merton Park Studios, who is in charge, has appointed Mrs. Winifred Holmes as associate producer.

Mrs. Holmes is not new to the film Industry, for she has done a great deal of work with her husband, J. B. Holmes, the film director, especially out in India, where she assisted him in his position as Technical Adviser on Film Production to the Government of India, handling the production and scripting of many of the films produced by the Information Films of India unit.

Her main work, however, has been that of teaching and education, a background which she hopes will prove of great assistance in her new job of helping to expand the Educational Film Unit at Merton Park.

"It is a background that I feel is absolutely essential for, in the production of educational films," she told a SUB-STANDARD FILM representative, "it is vital to have an exhaustive knowledge of the requirements both of the teachers who will use their films and the children who will see them. Mr. Hoare, who has also been a teacher, is in entire agreement with me on this, and, in planning our schedule, we are keeping in close touch with the Ministry of Education and various educational experts, whose advice we will seek at every point.

"Another phase of my career taught me a most useful lesson on this subject of close contact with your audiences. When I worked for the B.B.C. Senior Schools Programme, writers and producers would go round to different schools during broadcasts of their plays and talks, and would hold discussions with both teachers and pupils, finding out what had succeeded, what had failed, and why. In this way they grew to know exactly what was wanted and to keep up to date. This is a policy we are going to pursue at Merton Park—you might almost call it a form of market research.

"For myself I am most interested in the subjects dealing with the humanities — history, geography, English, civics, etc., but Mr. Hoare inclines more to the scientific side, which should make a good balance.

"Incidentally, we have four educational films for classroom use nearly completed, made for the Electrical Development Association. We expect to make others sponsored by the C. of I. and various firms and associations, and some we will finance ourselves.

"We are appointing a film director to the Unit, but I may direct one or two films myself."

Mrs. W. Holmes

20,000 American Schools Are Fitted With Projectors

THERE are about 200,000 schools in the United States and it is estimated that educational films are now in use in 20,000 of them, with the number increasing rapidly as the equipment becomes available.

Regional visual educational departments are active in familiarising teachers with the intricacies of the medium.

The aim of producers of classroom films is to adopt their programmes as closely as possible to the curriculum so that films can be made to serve as a base for further study and as a visual supplement to material already presented verbally.

According to *Box Office*, an American Trade journal, so many new producing companies have sprung up in this field that they are too numerous to mention, but at least three major producers stand out.

Young America Films produces for the elementary and high schools. Forty films annually are scheduled, principally monochrome one-reelers, which are sold to school supply dealers at an average cost of $30 to $40. Colour films sell for $75. Production cost per reel ranges from $5,000 to $10,000.

Encyclopedia Britannica Films, which already possesses a catalogue of 252 one- and two-reel sound subjects, are making 24 films a year and eventually hope to make from 50 to 60 films a year.

Comet Instructional Films list 69 16-mm. films, most of them in colour. Cost to users are $45 a reel in black-and-white and $75 colour.

The educational branch of the Motion Picture Association has issued in 16-mm. 300 shorts of cultural value selected from the vaults of its member companies. The organisation services some 500 film libraries at a price which merely covers cost of making the prints. On an average, some 15,000 reels are handled annually.

Projector cost in America is still high. It runs from $450 to $500.

THE ART OF TEACHING BY FILM

Producers Plan Programmes Covering All School Subjects

A LONG-TERM programme of films for schools, based on a plan which covers the main subjects of curricula of the various types of establishment has been formulated by the Educational Department of G.B. Instructional.

Now under way, after consultation with teachers, is a group of films on the phenomena resulting from the rotation of the globe. In this series, "Night and Day," "Latitude and Longitude" are nearing completion, and "The Seasons" and others in the group are in are in production.

Also in production are 12 films which make up a series of elementary civics, showing a child how his town is run. Many of the main services are covered, from the police and the gas service to the fishmonger and the civic centre, the aim of the series being to show why rates are paid and upon what they are spent. The teacher supervisor is J. G. Cons, M.A.

A third group of films will treat of the working of the human body, and will deal with the skeletal, muscular and nervous systems, blood, breathing and circulation, digestion, elimination and reproduction. Some of this group are well advanced.

History, one of the most difficult subjects for film to tackle, is also on the schedule, and "The Medieval Monastery is well forward. The teacher-supervisor is Dr. Rose Graham, one of the greatest living authorities on monasteries.

Several films to fill gaps in the botany section are at the scripting stage.

Donald Mackenzie is the Principal of the Education Division of G.B.I., and Frank Wells is in charge of educational films under Donald Carter, who is the Director of Productions.

B.I. Schedule

Pathe — British Instructional with 50 educational films already in hand, expect to have another 100 by this autumn, but none is being marketed until all are completed. However, the films are being shown in batches to teachers for interim comments and suggestions.

The first to be shown thus are a group of nine, eight of them silent, varying from three to 16 minutes in length. They are, "Pelicans" and "Elephants," part of a zoological series; "They Bring You Fish" ("People Who Help Us" series); "What Happened Next?" which is a little dramatic episode, intended to stimulate ideas for English composition; "Books and Bookmaking," "Newspaper Story" and "Underground Railway," both for civics classes; "Downland Village," in colour, a geography film.

Apart from these, there is a sound film "The Summing Up," a 1½ reeler, which is the first of a magazine series intended for senior classes, dealing in magazine style with international events. This is to appear every three months.

The personnel of the Pathe Education Section under Howard Thomas, who is in charge of all production, includes Russell Borland, controller of British Instructional Films and Adviser to the Film Department; David Welsh, in charge of the Education Department; Helen Dunt, a former teacher of art and biology, head of the Animation Section, and Owen Greet in charge of film strip.

F.P.G. Programme

The plans of the Educational Department of the Film Producers' Guild are described elsewhere. Two two-reel educationals for the Electrical Development Association dealing with the transforming and the generation of electricity, are being vetted by the Scientific Film Association's Educational Department and some science teachers. Two more will follow on applied electricity, one on the subject of the thermostatically controlled electric iron and its use, and the other one on minor electrical repairs in the home.

Realist (Federation of Documentary Film Units) has just finished a series of teaching films on heat, and seven other children's films on chemistry are nearly completed.

Essex Maker of Local Newsreels

A progressive 16-mm. unit is operated by the Essex Mobile Cinema Service, of 36, High Street, Brentwood, of which E. S. C. Bloomfield is managing director.

The company operates Victor and G.B. projectors, and its equipment, including an A.C. generating plant, is transported in a 10-cwt. Ford van.

The activities of the company include the exhibition of films for the public, youth clubs, schools, hotels, and private shows. A more recent development is the filming of local sporting and other events for adoption into a suitable local newsreel.

Equipment for Schools

In the House of Commons recently, Major Niall Macpherson asked the Minister of Supply how many kinema projectors, magic lanterns and epidiascopes had been acquired from the Services and his department for use in schools in Scotland, and in England and Wales.

John Wilmot said that one film projector and ten epidiascopes had been supplied to schools in England and Wales and none to schools in Scotland.

THE NEW

B T-H

16 mm SOUND PROJECTOR

Mechanically and Optically SUPREME

BRILLIANT FLICKERLESS PICTURE

- 750 watt lamp
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- Unique intermittent mechanism

VIVID SOUND REPRODUCTION

- Smooth ripple-free scanning
- 10 watt amplifier—Engineered for 16mm film
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EASY TO OPERATE

- Quick set-up—Built-in spool arms, instantaneous height adjuster
- Simple threading—Only two sprockets
- Grouped controls—Lamp and motor interlocked

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CO-OP. HAS COUNTRYWIDE COVERAGE

Area Distribution Activities

THE National Film Association has been formed to act as an advisory committee for the production and distribution of standard and 16-mm. films for the Labour, Co-operative and kindred organisations.

Representatives of the Co-operative Wholesale Society, the Scottish Wholesale Society, the Co-operative Union, the Labour Party, the T.U.C., and the National Association of Co-operative Education Committees form the association. The chairman is Vincent Tewson, C.B.E., M.C.; Ald. J. Reeves, M.P., is liaison officer between all parties; George Wynn is acting as manager of the C.W.S. Film Department.

Area Controllers

Distribution activities have divided into two areas, with A. Luck and Sidney Carter as distribution controllers of the Southern and Northern areas respectively. Later on, it is intended to subdivide these two areas into smaller ones, each under a sub-controller.

Each area will have its own library and mobile unit equipped with modern public address equipment (which will be used for local events) and daylight kinema vans, and, for those organisations not possessing electrical current, special generator units are available.

The exchange of films between the C.W.S. and similar bodies in other countries will be encouraged. For example, "Men of Rochdale" has been sent to Sweden, and "Labour in Sweden" has been sent over here in exchange.

At present the C.W.S. film unit is engaged in a three-reeler, "Labour in Power," which illustrates the activities and achievements of the present Government. It is financed by the C.W.S., and a theatrical release is being considered.

Own Production Unit

The C.W.S. will continue to use its own unit for producing films, but there is no closed shop in this matter, and as the production schedule grows, outside companies will be commissioned to produce some of the films, which will be aimed at overseas as well as this country and the Dominions.

The full personnel of the National Film Council is as follows:—

C.W.S.—Messrs. A. A. Johnson, C. E. Prater and J. M. Peddie (C.W.S. directors).

Scottish C.W.S.—Messrs. J. M. Davidson, W. Ferguson and W. A. MacPhail (S.C.W.S. directors)

Co-operative Union.—Rev. G. S. Woods, M.P., Mr. J. Corina and Mr. F. Abbotts.

T.U.C.—Messrs. H. Vincent Tewson, C.B.E., M. C. Dukes, and T. O'Brien, M.P.

Labour Party.—Alderman J. Reeves, M.P., Mr. Morgan Phillips and Mrs. Barbara Ayrton Gould, M.P.

National Association of Co-operative Education Committees.—Mr. T. H. Skidmore.

Secretary: Mr. T. H. Taylor.

R. HOWARD CRICKS, F.B.K.S., F.R.P.S.

Talking Technically

A SECTION ON PROJECTION AND REPRODUCTION EQUIPMENT AND METHODS FOR OPERATORS OF SUB-STANDARD FILM

Non-Flam Test Methods—Hints on Making an Effective Join—Storage of Film

THE most important point about 16-mm. film is that it is always made on a non-flam. base—cellulose acetate, as compared with the cellulose nitrate of the 35-mm. film. This has both legal and technical implications which are worthy of more than cursory consideration.

As regards the former, the Cinematograph Act and the regulations made thereunder (which are now in course of revision) apply only to inflammable film.

Unfortunately, no definition is included in the regulations of what constitutes non-inflammability; since any non-flam. film can be persuaded to burn if a light is applied to it, it has been determined by some authorities that all films are therefore inflammable, and as a result that any public show even of 16-mm. films is subject to the Cinematograph Act regulations.

A test which, although it has not the force of law, is nevertheless accepted by many local authorities is contained in British Standard specification No. 850 of 1939.

The specification sets out two methods of measuring the degree of inflammability. The first is intended solely for laboratory use, but the second is definitely a field test.

Non-Flam Test

In the latter test a specially made double-ended spoon is used; a sample of the film to be tested (actually a ¼ in. diameter punching) is placed in one bowl, and a sample piece of nitro-cellulose film in the other. A wax candle is then held under the latter, which will be seen to ignite violently; the behaviour of the sample film when similarly treated indicates whether it is flam. or non-flam.—safety film will either smoulder or burn gently.

The idea of projectionists walking about with wax candles, punches and double-ended spoons has created some amusement, but the test is, nevertheless, quite sound, and as I say has been accepted by a number of local authorities.

The sub-standard projectionist will be well advised to keep a copy of the specification and of the necessary implements to hand.

The technical aspects of the non-flam, base apply partly to the reduced life of the film, but more particularly to the question of joining. Ordinary film cement is useless; a common recommendation is to add a small quantity of acetic acid to it. Special non-flam. cement is, of course, obtainable. A formula has been published by J. P. J. Chapman, in the *Proceedings of the B.K.S. Sub-standard Division*, as follows:—

Acetone	20 cc.
Chloroform	4 cc.
Glacial Acetic Acid	2 cc.

Dissolve into this 2 in. of clean 16-mm. base. Do not keep in metal cans—use a stoppered bottle; keep brushes separate from those for flam. cement

Making a Join

For joining 16-mm. films a joining press is absolutely essential. Presses are of various types; in practically all of them—not excluding those with a guided scraper—there is a considerable risk when scraping the film that the scraper will catch in the perforation and damage it. There is also a risk of pressing too heavily on the scraper and biting into the base, so weakening the join. It is important that an excess of cement should not be used, since this will buckle the film and later result in damage.

Sensitive to Damp

Non-flam. base is more hygroscopic than nitrate, which means that it is more affected by the moisture content of the air, and tends to get dry and brittle in the warm weather.

It used to be common practice to keep a 16-mm. film in a humidifying can, which had a pad in the base which had to be kept moistened. Renters do not appear to use tins of this sort, and in dry weather it is advisable for the projectionist to take some precautions to prevent his film becoming excessively dry. One projectionist I know keeps an electric kettle boiling when he is spooling up his films in dry weather—not, of couse, allowing the steam to impinge directly upon the film.

The importance of taking the utmost care of the film when handling it cannot be over-emphasised. A scratch on 16-mm., for instance, will look far more serious on the screen than in 35-mm. Dirt will have a far more serious effect upon the sound. And as I stressed last month, the slightest strain or damage to a perforation will lead to a hold-up in the projector, and possibly necessitate cutting out several frames

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CATLIN'S MOBILE KINEMAS

A Flourishing Circuit

A PROGRESSIVE and successful 16-mm. circuit is being operated in the Midlands and East Yorkshire areas by Catlin's Mobile Cinemas, of which K. M. Clegg, of the Futurist, Scarborough, is managing director and film booker.

In the Yorkshire area there are two units working under supervisor J. P. Sayer, of Leeside, Robin Hood's Bay. Villages covered being:—

No. 11 Unit.—Robin Hood's Bay, Thornton Le Dale, Ebberston, Snainton, Flaxton.

No. 12 Unit.—Ayton, Horringham, Staxton, Welburn, Gilling.

There are four units operating in the Midland area covering Staffordshire, Warwickshire, Worcestershire, and Gloucestershire under area supervisor H. Loasby, 298, Chester Road, Streetley. Phone No. 298.

Towns catered for in the area are:—

No. 1 Unit.—Wyken, Brewood, Kingsbury, Wilnecote, Wheaton Aston.

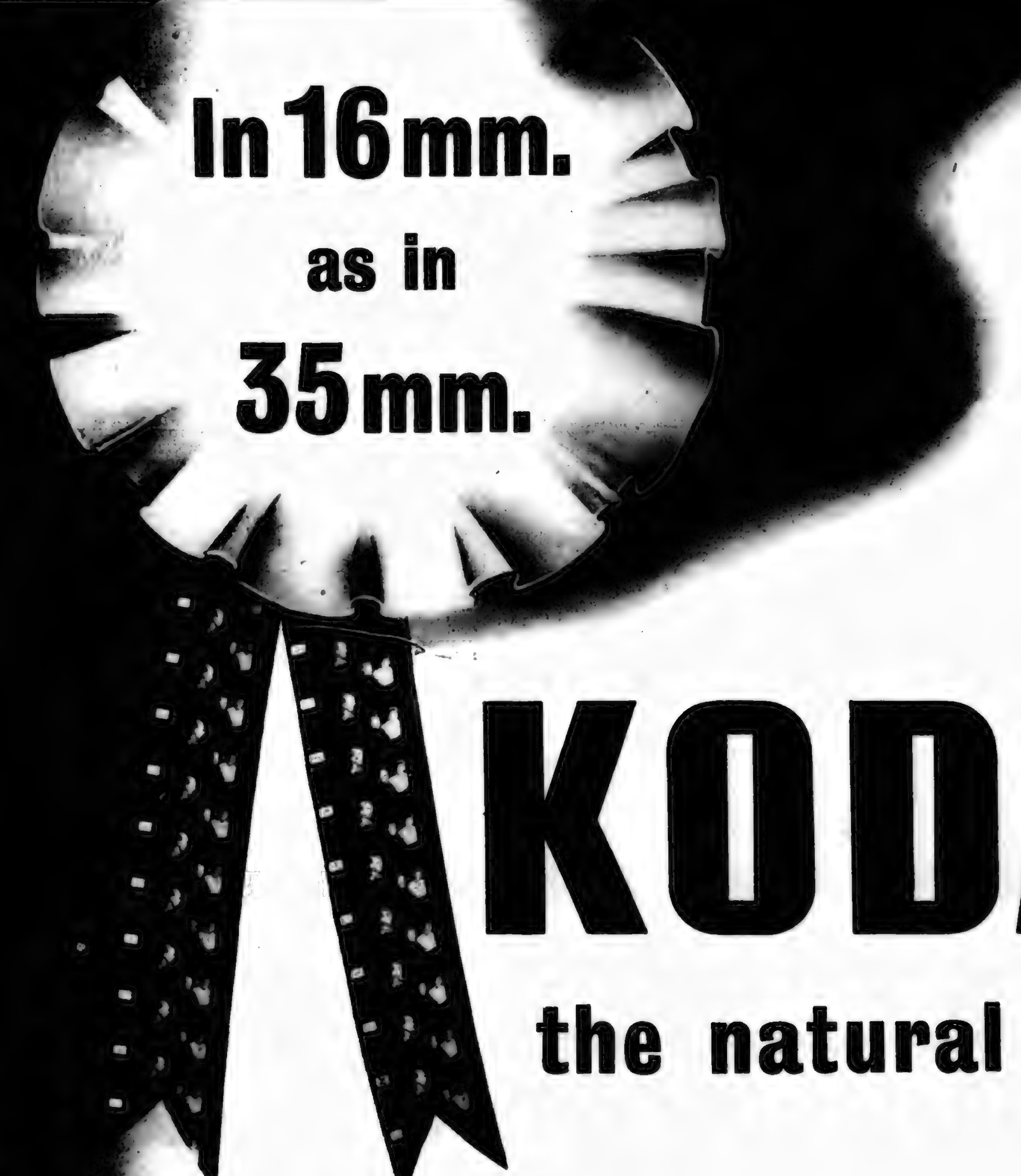
No. 2 Unit.—Great Haywood, Gnosall, Hurley, Mimworth, Abbots Bromley.

No. 3 Unit.—Broadway, Blockley, Chipping Campden, Kempsey, Fernhill Heath, Welland.

No. 4 Unit.—Wyken, Kingsbury, Brewood.

Most of the performances are given in parish halls, some in working men's clubs and in at least one instance, the village schoolroom.

All units are available for use in the educational field directly the necessary support from the authorities is available.


In 16 mm.
as in
35 mm.

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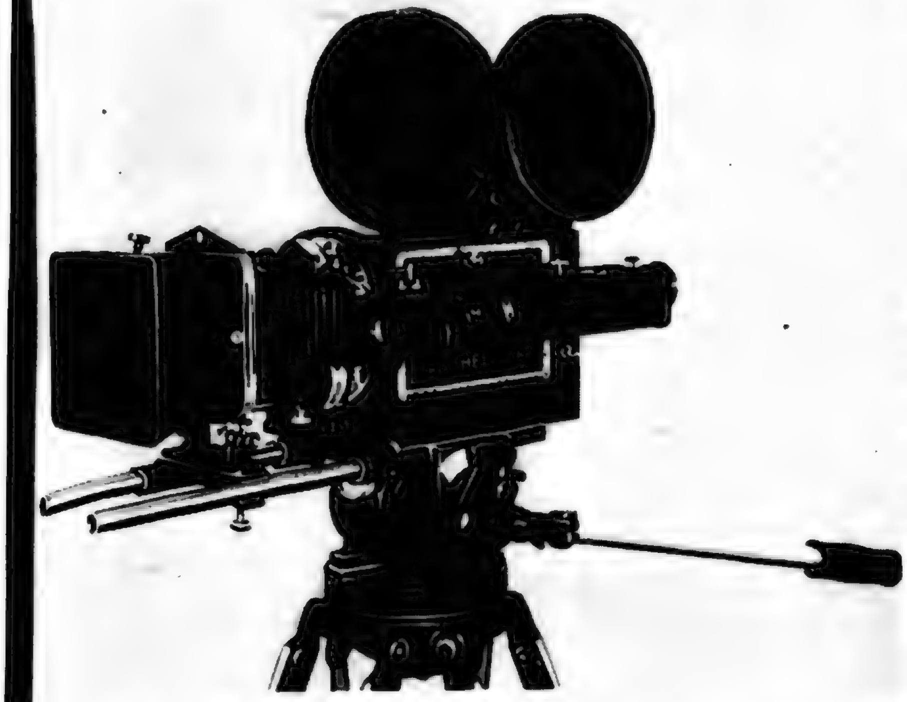
Helping to widen the scope of the substandard film by still further improving the quality of the projected picture, 'Kodak' 16mm. Fine Grain Release Positive offers:—

- **A considerable reduction in graininess.**
- **An increase in the quality of sound reproduction.**
- **High resolving power.**
- **Maximum image sharpness.**

'KODAK'

16 mm. FINE GRAIN RELEASE POSITIVE

KODAK LTD., (MOTION PICTURE FILM DEPT.), KODAK HOUSE, KINGSWAY, LONDON, W.C.2



The Mitchell 16-mm. professional camera which it is claimed will do everything that its big brother the Mitchell will do

◆

MITCHELL JUNIOR MAKES ITS BOW

16-mm. Replica of Standard Model

THE introduction of a 16-mm. professional camera by the Mitchell Camera Corporation is regarded by American technicians as a most significant development in sub-standard practice.

The camera, which it is claimed, will do everything that its big brother, the Mitchell 35-mm., will do, is known as the Mitchell 16-mm. professional. This new camera has been designed for high quality film reproduction and may be used either as a silent camera or a double-system sound camera.

There is little difference in design or operation between the Mitchell 16-mm. and 35-mm. cameras. The smaller camera incorporates the same "rack-over" device, the same type of focusing telescope and viewfinder. A quick-shifting, four-lens turret, a hand dissolve with miniature shutter and combination matte box and sunshade unit are a few of the other Mitchell features included in the "16."

The movement is a double-cam type: one cam actuates the pull-down mechanism, and the second cam operates the pilot pins.

Bermondsey's 16-mm. Interest

Following a private show to the Safety Committee of the Bermondsey Borough Council of "Traffic with the Devil," an American safety film, correspondence has been exchanged with M-G-M for further particulars of 16-mm. films for showing in Bermondsey.

◆

More than 550 miles of 16-mm. unexposed safety film was sold last month in Philadelphia by the War Assets Administration. It was originally intended for aircraft gun cameras.

NEW FEATURES INTRODUCED IN THE MAURER CAMERA

Accurate High-power Microscope Focusing System and Novel Type View-Finder

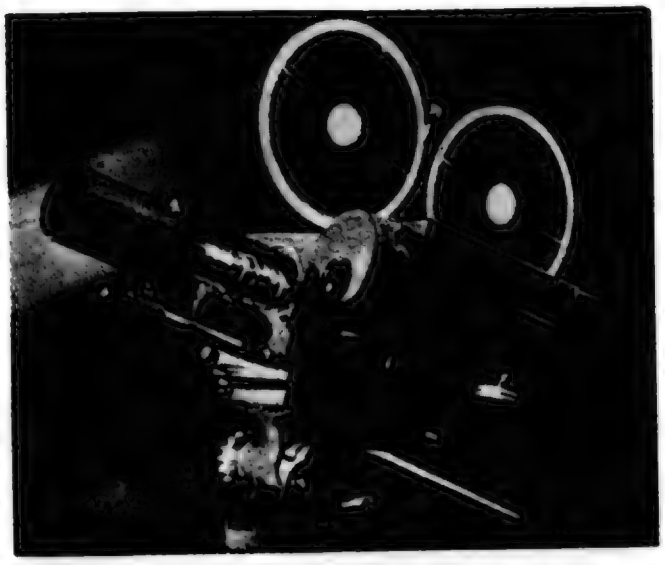
SEVERAL new features, some new to motion picture photography and others never before embodied in 16-mm. camera design, are incorporated in the new professional model developed by J. A. Maurer, Inc., U.S.

They include an extremely accurate high-power microscope focusing system; an intermittent movement, with pull-down claw, providing accurate registration; rack-over mechanism for viewing through the taking lens; gear-driven magazines, and a new type and large viewfinder.

The Viewfinder

The viewfinder gives a large erected and laterally corrected image 2¼ in. by 3 in. The optical system works at $f/5.0$, giving an image that is brilliant over the full field. A set of four wires serves as a framing device for lenses of longer focal length. All four wires are controlled by a single knurled catch. The Maurer finder corrects for parallax automatically as the subject is focused in the finder, and can be detached from the camera so that the set can be viewed from different angles without moving the camera.

The intermittent movement uses a pull-down claw that serves as a registration pin as well. At the end of the pull-down stroke the claw stops momentarily with the film, the film is thereby accurately registered, and the claw then withdraws from the perforation in a direction perpendicular to the film. The shutter then opens.



Many new and ingenious ideas are embodied in this camera design marketed by J. A. Maurer, Inc., U.S

Fades and Laps Dissolves

A 235 deg. maximum shutter opening gives exposure of 1/35 second at sound speed, or about ½ lens stop additional exposure than is obtained with conventional 170 deg. shutters. The shutter may be manually set to any angle less than 235 deg. Automatic fades or lap dissolves of 40 frames or 64 frames can be made by means of a control lever on the rear cover.

A rack-over device provides means of viewing and focusing directly through the taking lens.

The camera has a small internal turret by means of which the optics in the focusing microscope may be changed for different purposes.

1,200ft. Magazines

Standard gear-driven feed and 400-ft. take-up film magazines are used, but 200-ft. capacity and 1,200-ft. capacity film magazines are to be made available. The camera motor, exceptionally quiet in operation, is held in position on the right-hand side of the camera by two mounting screws and is easily detached.

With finder, motor and film magazine the camera weighs only 28 lb.

For use in the field, a spring-drive motor, operating over a speed range of 24 to 64 f.p.s., is to be made available.

◆

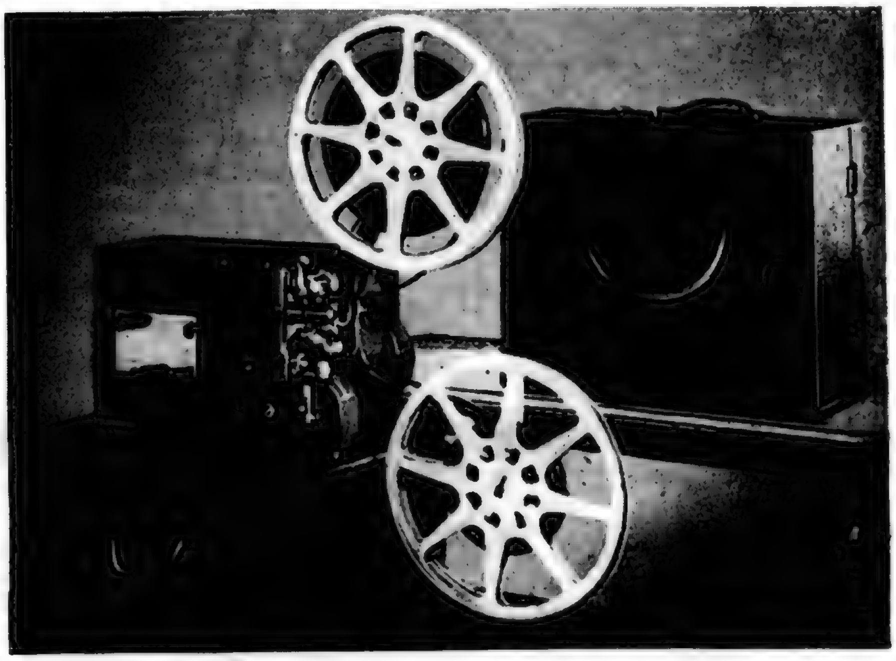
The Kodascope Projector

IN America, deliveries are already being made of the FS-10-N 16-mm. Kodascope which is contained in two conveniently engineered units instead of one.

Designed for carrying ease, the new cases now hold—one, the speaker unit, 50-ft. of cable on Cordomatic reel, 1,600-ft. take-up reel, spare projection and exciter lamps and fuse, power cord, and oiling outfit . . . and, in the other case, the projector itself, plus the reel arms.

Case one—the speaker unit—weighs approximately 25 lb. And case two, the projector, weighs approximately 47 lb.

Each unit is readily packed and unpacked. The speaker unit need merely be plugged in and located near the screen. The Kodascope may be set up in the case with the cover swung open or may be removed entirely, and seated atop the case, or alone on a table or other base.



The Kodascope projector which has just made its appearance in the American sub-standard field

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PRODUCING COMPANIES CONTRIBUTE TO
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Britain's Foremost 16 mm. Film Distributors
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ABOUT FILMS AND WHERE TO 'SHOP' FOR THEM

A Selection of Releases Covering the Entertainment, Educational and Industrial Fields

Where in the lists of current 16-mm. releases a date follows the certificate marking, it is that upon which the review of the 35-mm. film print appeared in the "Kinematograph Weekly."

EIGHT MORE FROM M-G-M WITH TOP-LINE STARS

EIGHT more features will be released on Monday, February 17, by M-G-M. A Western, comedy dramas, spectacular musicals, and strong drama make up these additions to the company's highly successful and comprehensive list of 16-mm. releases.

Omaha Trail. James Craig, Pamela Blake. November 12, 1942. 62 mins.

The Thin Man Goes Home. William Powell, Myrna Loy. "A." February 1, 1945. 100 mins.

Love Crazy. William Powell, Myrna Loy. "A." July 24,. 1941. 99 mins.

Ziegfeld Girl. Judy Garland, Hedy Lamarr and Lana Turner. "A." July 10, 1941. 132 mins.

The Great Waltz. Luise Rainer, Fernand Gravet. "U." November 24, 1938. 104 mins.

The Firefly. Jeanette MacDonald. "U." September 30, 1937. 139 mins.

Night Must Fall. Robert Montgomery, Rosalind Russell. "A." June 17, 1937 116 mins.

Rage in Heaven. Ingrid Bergman, Robert Montgomery. "A." May 15, 1941. 84 mins.

Synopsis of the Films

"Omaha Trail" gives a new and fascinating angle to the perennially popular Western drama in its dramatic story of the first freight lines in the United States. It was directed by Edward Buzzell.

"The Thin Man Goes Home" is the latest of the grand William Powell, Myrna Loy detective comedy dramas, in which Powell as that suave sleuth Nick Charles successfully solves a murder committed, literally, on his own door step. Richard Thorpe directed.

The two stars also appear in "Love Crazy," which is a hilarious comedy made strictly for laughs and packed with a care-free, without-rhyme-or-reason brand of laughter in which William Powell and Myrna Loy specialise.

With its all-star cast, "Ziegfeld Girl" traces in lavish and spectacular fashion the careers of three girls from widely different walks of life, all of whom enter the famed Ziegfeld Follies. Directed by Robert Z. Leonard.

Gorgeous music is the high light of "The Great Waltz," in which the melodies of Johann Strauss live again in a fascinating dramatisation of the spirit of his life. Directed by the famous French director Julien Duvivier.

More music, this time by Rudolf Friml, is to be heard in "The Firefly," the spectacular romance set in the Spain of the Peninsular War period. Directed by Robert Z. Leonard.

Robert Montgomery gives a vivid performance as the murderer—hero of the screen version of the famous stage play by Emlyn Williams, "Night Must Fall," which was directed by Richard Thorpe.

Montgomery is also the star of "Rage in Heaven," a psychological drama based on the novel by James Hilton. This story of an almost perfect crime was directed by W. S. Van Dyke

G.-B. Trailer Service and New Educational Subjects

GAUMONT-BRITISH is now completing plans for supplying 16-mm. trailers to public exhibitors. Distribution for G.B. will be handled by National Screen Services, Wallace House, Wardour Street, W.1.

The first list of over 40 titles, which includes many new subjects scheduled for early 16-mm. release, will be regularly augmented. The charge for trailers is 7s. 6d. for a seven-day booking.

This new service to public exhibitors is the first step in G.B.'s future plans for developing the whole field of 16-mm. presentation.

Films for which trailers are now available include the following:—

"Man in Grey," "Fanny by Gaslight," "Madonna of the Seven Moons," "Waterloo Road," "2,000 Women," "A Place of One's Own," "Caravan," "Wicked Lady," "They Were Sisters," "Seventh Veil," "Champagne Charlie," "English Without Tears."

A similar service has also been introduced by the G.B. Library for the private user of 16-mm. films. It is pointed out that the service permits the splicing on of trailers at the end of a film—a touch of professional presentation which will appeal to many who regularly show 16-mm. films. A charge of 2s. 6d. for a three-day booking and 5s. for four to seven days is made for each trailer.

Shorts

Educational films with general knowledge background:—

The Story of Dr. Jenner. The story of the discovery of anti-smallpox vaccine. "U." 10 mins.

The Great Heart. The story of Father Damien's life with the Lepers. "A." 11 mins.

Tracking the Sleeping Death. The story of the Discovery by David and Mary Bruce that the tsetse fly was the cause of sleeping sickness in Africa. "U." 10 mins.

The Story of Alfred Nobel. The history of explosives and of the Nobel Prize.

Servant and Mankind. The story of Thomas Edison, the Inventor. "U." 9 min.

Continued at foot of next column

One of the box-office hits in M-G-M's February release programme is the THIN MAN GOES HOME featuring William Powell and Myrna Loy from which this scene is taken

Wallace Heaton's Short List

THE latest additions to the Wallace Heaton 16-mm. library comprise half-a-dozen short subjects, three of which are in colour, and a complete selection of "Flip the Frog" cartoons.

Sound films include:—

Streets of Ottawa, in colour. 400 ft 10 mins.

I'll Take Vanilla (Charlie Chase) 800 ft. 20 mins.

The Fixer Uppers (Laurel and Hardy) 800 ft. 20 mins.

Polly Takas in Washington (Shirley Temple). 400 ft. 10 mins.

Two silent short subjects in colour are also offered:—

Regent's Park Horse Parade. 400 ft. 10 mins.

Baltic Bliss. 400 ft. 10 mins

Of Pups and Puzzles. The story of how young men in these days are allocated the right type of jobs according to their individual capabilities. "U." 11 min.

General Interest

Heroes at Leisure. "U." 10 mins.

The Old South. "U." 11 mins.

Strange Testament. "U." 11 mins.

Nursery Rhyme Mysteries. "U." 10 mins.

Ski-Birds. "U." 8 mins.

Prophet Without Honour. "U." 11 mins.

My Tomato. "U." 7 mins.

Drunk Driving. "A." 21 mins.

Why Daddy? "U." 9 mins.

Water Bugs. "U." 10 mins.

No News is Good News. "U." 9 mins.

Equestrian Quiz. "U." 10 mins.

The Happiest Man on Earth. "U." 11 mins.

Dogs On Parade. "U." 17 mins.

There'll Always be an England. "U." 20 mins.

Forbidden Passage. "A." 20 mins.

G.-B. Equipments' Big Six

SIX features and a number of shorts have been scheduled by G.B. Equipments for release during February.

FEATURES

I Thank You. Arthur Askey. "U." September 18, 1941. 81 mins.

Roadhouse. Gordon Harker. "A." December 6, 1934. 82 mins.

Queen of Hearts. Gracie Fields. "U." February 20, 1936. 79 mins.

East Meets West. George Arliss. "A." August 27, 1936. 76 mins.

Uncensored. Eric Portman. "U." July 16, 1942. 106 mins.

O.H.M.S. John Mills. "U." January 27, 1937. 89 mins.

SHORTS

Healthy Holidays. Strength and Beauty. "U." 11 mins.

Double Thread. National Problems. "U." 34 mins.

Getting His Wings. Secrets of Life. "U." 10 mins.

Ringmaster. Puppetoons. "U." 13 mins.

Monte Carlo. Travelogue. "U." 10 mins.

I Don't Want to Set the World on Fire. Charlie Kunz Melodies. "U." 4 mins.

Father of a Family. Secrets of Life. "U." 10 mins.

Water Baby. Secrets of Life. "U." 10 mins.

KIRKHAM LIBRARY ADDITIONS

THE latest films available from the J. G. Kirkham library are: "Timberland Terror," eight reels; "The Vagabond Violinist," eight reels; "It Isn't Done," eight reels.

Separate catalogues of each of Kirkham's five libraries are being prepared for publication later in the year. Each catalogue will contain full synopsis and illustrations from the features available.

The film booking office established by Kirkham's sub-standard film service has relieved exhibitors of much of the detail work required in booking programmes. A number of exhibitors have placed their entire booking arrangements in their hands until further notice. The film booking office undertakes to arrange programmes for any period ahead from the Kirkham and other libraries.

According to J. G. Kirkham, who runs the popular Sub-Standard Film Service at Warrington, the demand for projectors for mobile use is increasing to such an extent that it is evident that it will be some considerable time before production is sufficient to cope with the number required.

Mr. Kirkham points out that the response to his recent advertisement in SUB-STANDARD FILM offering sound projectors for stock is overwhelming.

"Our full stock of new and used projectors was sold within a few hours of publication, and telegrams and telephone inquiries are still arriving."

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Letters to the Editor

A MOBILE SHOW OPERATOR ON WHAT IS WANTED IF "WE ARE TO SUCCEED"

Up-to-date Films are Essential for the Establishment of the Small Community Audience

WE have read carefully the articles in your 16-mm. supplement, some of which, but not all, we subscribe to. After carrying out an investigation into the 16-mm. field for some months. operating for a short while and gathering the viewpoint of other road operators, we submit certain of our own conclusions which you may find of some interest.

Unless the renters decide to introduce reasonably up-to-date films in 16-mm. gauge the small community audience will never be established. We show in small towns and large villages; the people vary in status and character, but in no case are they lacking in intellect. It is apparently assumed in some quarters that they are, and are easily satisfied by lurid and amateurish Westerns. quotas and quickies. By up-to-date we mean not only reissues of the older classics, but also feature releases co-ordinated with the releases of the smaller 35-mm. kinemas.

The Money Side

The financial angle depends a lot upon the children; if two shows are given in an evening the first audience consists mainly of children, and unless the feature appeals to them. a loss on the location is only obviated by showing an alternative film at the early performance.

Fifty per cent. of available halls are controlled by the Church authorities, but in almost every case they are willing to rent their halls provided film programmes are selected to give offence to no section of the community. That means that gangster. crime and sex films are definitely out and renters would be well advised to bear this in mind when adding 16-mm. prints to their libraries.

As yet, only one producing company is treating the 16-mm. public show on a professional basis by issuing their own posters, publicity material and trailers; perhaps the companies now entering the field will be equally understanding.

Equipment

We favour the twin or dual projector outfit, despite all the difficulties of obtaining equipment at the moment. This company operates with twin Bell Howell machines of the latest utility type. Together with non-sync. record players, non-directional beaded screens. crystal microphones, we are enabled to put on shows which have earned unsolicited praise from audiences wherever we have played and are building up an audience where our operators can always pick out the familiar faces, week after week.

It is not only the one-man outfit but also many of the larger companies who are operating single-projector units. No matter how efficient the operator or how large the reels, there must be the inevitable intervals for relacing, the usual shuffle of the audience—we have all experienced it at the 35-mm. kinema when a breakdown occurs—and no addition to the reputation we are all endeavouring to build up for the 16-mm. show.

Operators

The operator can make the show. Perhaps it is the present difficulty of obtaining trained personnel or that the experienced operator requires a reasonable salary. Each of our outfits goes out with an ex-Army Kinema Service operator and an ex-A.K.S. service engineer. They have all put on hundreds of shows for all branches of the Services, in barns, huts, sheds, dining halls, canteens, public kinemas, and every other situation. in Great Britain, France, Belgium, Holland, Germany. and elsewhere. They learned about 16-mm. when it was spending its adolescence with the Forces, and they have little to learn of the exhibition side.

When will the 35-mm. exhibitor understand that the *bona-fide* 16-mm. man is not harming him, but adding to the status of the Industry as a whole? Irrespective of conditions laid down by libraries and renters, we do not show at locations which we feel are the prerogative of the static kinema. We do know our job, and have always successfully played to hypercritical audiences.

Rather should the C.E.A. turn its attention to the man who has the get-rich-quick ideas, who books up a location and puts on shows which put 16-mm. back at the starting line. Let the C.E.A. endeavour to control the private libraries who are willing to supply a so-called programme without conditions for exhibition anywhere; the type of film they issue should be kept for the home kinema. but if there is a location where the population is not large enough to support a static 35-mm. house. then the 16-mm. professional show is the only answer.

S. S. VALINS,
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Words of Advice and Warning to Men Taking to the Road

I WOULD like to mention a few facts which may help readers who think about embarking on 16-mm. road-shows.

Ten years ago I was employed with a 16-mm. operator, and although many others went down I was personally very successful until being called up.

When I returned, hoping to start up again—what a shock I had; film hire and hall hire had practically doubled, entertainment tax had got down to our level, and I could not buy the equipment I wanted, and other ventures were already operating on the territory I had in mind. Consequently, I did not have the courage to plunge into the game which I loved. In the meantime I would like to pass on a few hints which I believe will help those already on the road to keep going, but to those who are only thinking about it, one word—don't.

One projector is sufficient, the short time which a good operator should take over one change does not justify the expense. weight, room, and time involved in providing dual machines.

The operator, whether owner or employee, must be a very understanding person. He is dealing all the time with country people who are, in my opinion, the salt of the earth; if they get to dislike him he must pack up, no matter how good he is technically, or how brilliant his show; on the other hand, if they like his manner, conduct and outlook, he can't go wrong.

He must be a showman and love it. He must go to the front of the house occasionally and take his patrons into his confidence about his plans and ideas for their entertainment; in other words, he must create an intimate atmosphere and make himself a member of each particular community for one night weekly.

His show must always go on. (It can always go on if you make it.)

Two people, preferably husband and wife, are all the staff required to operate, control, and cash a mobile unit. and after a few weeks' running in any particular location it is possible to get your eye on some local patron who will act as cashier, doorman and usher for you, saving the travelling wage of the second member of the staff, thereby making the unit a one-man outfit. which is all to the good from the expense point of view, and at the same time giving your enterprise a local flavour.

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S/C 277. G.B. K 16 Projector, 200 w. lamp, 1,600 ft. film capacity, complete with speaker, leads and all mains resistance. ... ... **£204 12**s. **6**d.

S/C 276. Victor Sound Projector, Model 40. Reverse and rewind action, 750 w. lamp, 1,600 ft. film capacity, complete with speaker and all mains transformer. **£250**

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C 7798. Agfa Record 16-mm. Projector, 50 w. lamp, 400 ft. film capacity suitable for mains up to 220 volts. ... ... **£21 10**s.

C 7801. Zeiss 16-mm. Projector, fitted with 500 w. lamp, 400 ft. film capacity, reverse and rewind and lamp meter control complete with resistance.

C 7791. Kodascope Model C, 16-mm. Projector, 100 w, lamp, 400 ft. film capacity, complete with all mains resistance. ... ... **£19 10**s.

C 7794. Bell and Howell 57, Projector, 200 w. lamp, 400 ft. film capacity, reverse action, complete with case.

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16mm. Fibre transit cases, 1,600 ft. 4 way	**17/6**
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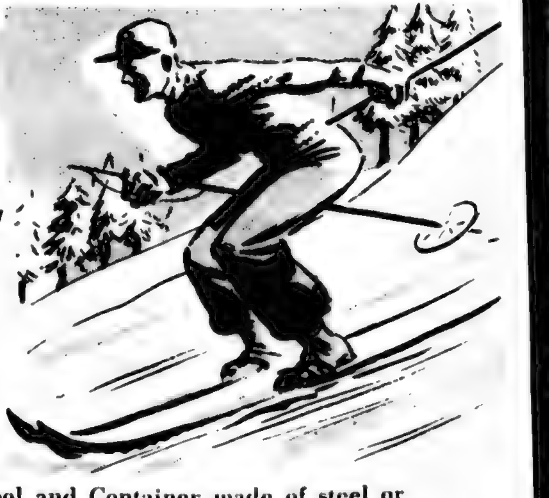

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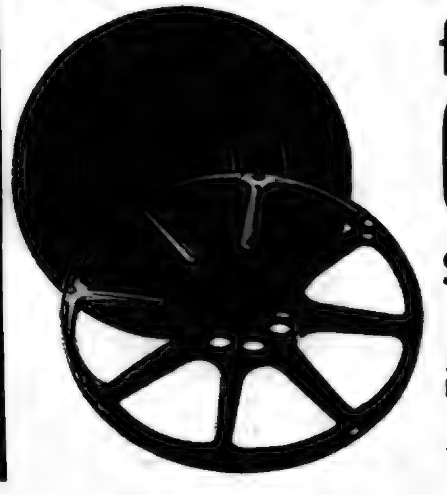

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BIG DEVELOPMENTS IN SCOTLAND

Growth of Many Circuits

THE successful operation of the 16-mm. distributing section opened in Glasgow in October is reported by **M-G-M.**

Already a considerable number of circuits were showing entertainment films in villages where, to date, there has been no commercial kinema.

The new development, however, is meeting with certain difficulties in the hiring of halls, which is essentially the circuit's job. On the other hand, successful circuits have been established in the industrial areas of Scotland, in the Lothians, Fifeshire, Dumfriesshire, Stirlingshire, but also in Aberdeenshire, Sutherland, Skye, and more recently in Banffshire. Many of the exhibitors in these instances have 35-mm. connections, but some are new to the Industry.

In general, the depot has distributed some 12 full-length 16-mm entertainment films.

Enter Caledonian

Caledonian Associated Cinemas, Ltd., of Inverness, are organising the distribution of 16-mm. films in the north of Scotland. It will cover villages adjacent to Wick and Thurso in Caithness, where the company already owns commercial kinemas.

School management committees in the area are co-operating by giving the use of classrooms in certain schools with a view to improving the interest and attractiveness of country life.

One such school where a show will be given is Keiss.

Manchester Agency's All-in Service

One of the largest 16-mm. production and equipment concerns in the North—the National Film Agency, Manchester—is gearing up to full capacity following the demobilisation of its Service-serving staff. The premises have been extended with a new showroom to deal with both 35-mm. and 16-mm. stock.

Eric Barrow, producer-cameraman for the agency, will be remembered for his war correspondent work with Universal News. He has many "exclusives" to his credit, and was at one time newsreel cameraman to Winston Churchill.

Another director-cameraman for the agency, G. W. H. Perry, is making a colour film for one of the largest engineering works in the country.

Eric Barrow has secured for the agency an imposing array of 16-mm. equipment. Available in the showrooms are Bell and Howell Masters and 156 models, along with Ampro-RCA and Victors. A considerable amount of lighting equipment has been secured from the Army Film Unit's Pinewood installation. The accessories include new arcs for colour ranging from 300/150-amp. suns to 120/80/40-amp. arcs.

Short Producers' Association To Have 16-mm. Section

SAFETY-FIRST MEASURE AGAINST CLASHES WITH C.E.A. AND K.R.S.

PRODUCERS of 16-mm. short films will be represented with a separate section devoted exclusively to the field of direct shoot-on sub-standard under a reorganisation scheme planned by the Association of Short Film Producers. Another section, studio, equipment and allied facilities will embrace 16-mm. distributors and mobile exhibitors.

It is intended to change the existing name of the association to the Association of Specialised Film Producers and set up four sections to cater for different branches of the Industry. In addition to the two sections mentioned, the new scheme calls for the formation of sections for 35-mm. producers and the makers of diagram, cartoon and strip films. This will embrace producers of certain feature-length pictures.

One of the duties of the studio, equipment and allied facilities section will be to keep a watch on development to ensure that no clashes occur with the 16-mm. activities of the Kinematograph Renters' Society and Cinematograph Exhibitors' Association.

Offers of affiliation are to be made to producers in the provinces and Scotland.

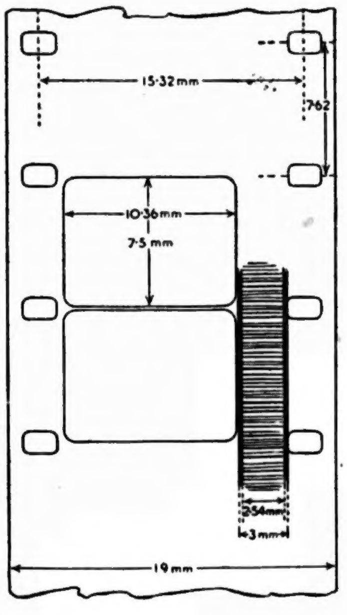
Each section is to have its own chairman and vice-chairman under the control of the central Executive Council to be formed with representatives from the four branches. H. Bruce Woolfe is to be chairman of the Executive for the first term of a year.

PROJECT FOR WIDER SUB-STANDARD

French Move in Favour of 19-mm.

AS mentioned in an earlier issue, French producers and distributors of sub-standard films are seriously perturbed regarding the short life of 16-mm. sound films screened in France. The wear and tear upon films is much more serious than with 35-mm. films.

Part of the trouble is due to the inability of acetate film to stand up to the strain of intermittent projection in spite of efforts made by producers of base to toughen the texture.



Added to this, however, is the feeling that the 16-mm. film being driven by a single line of sprockets, the strain upon the sprocket hole side is very heavy, and any irregularity in the projector is apt to tear out to the edge and ruin projection.

These factors, together with the desire to improve the quality of sound by provision of a wider sound track, has led to a project to employ a 19-mm. film, the dimensions of which, together with the placing of sprockets and sound track, are illustrated herewith. It will be noted that the extra 3-mm. allows a wider track to be employed, and another row of sprocket holes ensures a level pull on the film strip.

The project has not yet got as far as the production of a projector, and some minds feel that, with the universal use of 16-mm. throughout America, the project may be still-born. It should not be forgotten, however, that some U.S. technicians, notably Douglas Shearer, is convinced that a wider sub-standard film is essential. Mr. Shearer prefers 20-mm.

The Harper System

Meanwhile, in this country the Harper sound system has been demonstrated with a view to providing better sound for sub-standard reproduction. In this system, sprocket holes are placed between the frames of 16-mm. film. The film is designed to move more rapidly than the normal 16-mm. film as every alternate frame is screened, the intervening frame being reserved for the "return journey" of the film when, without rewinding, it may be turned over on the spool arm, the pictures being printed "upside down" to the original unspooling. The film carries two sound tracks, one for the outward, the other for the return journey, the width of the track being that of 35-mm. film.

Eire Road Shows

M-G-M points out that the statement that Cineroadshows of Eire is arranging to obtain 16-mm. films direct from M-G-M in America is totally incorrect and that all 16-mm. supplying for the area is carried out by M-G-M Dublin office.

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U.S. PRODUCTION COMPANIES PLAN TO EXPAND 16-mm. OPERATIONS

All Major Outfits Now Distributing in Markets Throughout the World

WITHIN six months nearly all the American producing companies will be distributing 16-mm. product in markets throughout the world.

This is revealed in a recent check-up following the M-G-M statement that expansion is being held up by lack of sufficient Hollywood product to service many sub-standard theatres.

Statements from RKO-Radio, Warner Bros., 20th Century-Fox, Paramount, Columbia, and Universal show that plans are proceeding rapidly, and where a start has already been made to expand operations.

It is anticipated by Emanuel Silverstone, of 20th-Fox, that the first of the company's 16-mm. product will be on 16-mm. screens early this year.

Although there was talk of a Paramount-20th-Fox tie-up, the latter is going ahead on its own; Paramount's plans are still in the nebulous stage, although an early announcement is expected from George Weltner, president of Paramount International, who was recently in Europe.

Universal, as was announced last month, will release a substantial number of subjects through United World Films, its subsidiary. Both theatre and mobile units are mentioned as likely to be used.

Incidentally, it is understood that M-G-M has shelved, temporarily at least, its proposed scheme for the use of tied mobile units.

RKO-Radio, whose British plans have yet to be announced, is busy both at home and abroad. Their operations are claimed to be almost as extensive, except in France, as those of M-G-M.

Warner's, already active in Central and South America and the Philippines, has begun making preliminary deliveries to Europe, and expects to open up in the near future in India and Australasia.

Meridian Pictures, of Hollywood, an established 16-mm. producing and distributing organisation, is to produce 24 pictures, including the already sponsored "Ramona" in colour, 24 cartoons and 24 short subjects for the 1946-47 season.

Sam Nathanson, president of Meridian, announces that 33 distribution centres have been set up in the U.S. and elsewhere.

How Classrooms Should be Organised

Continued from page iii

tenance check, as this will help to make sure that the most is being got out of lamps, etc., and faults can be better traced; for apparatus, like human beings, seem to have their own peculiarities.

FILM REQUISITION FORM

A.

Film library ....
Catalogue No. of film ....
Rental cost ....
Date booked ....
Date showing ....
Class requiring film ....
Time of showing ....
Postage or rail cost ....
Date returned ....
Returned via Post Office or rail......
Returned via other methods—hand ....
Numbers of times used ....
Teacher's remarks:
Condition of film ....
Received (too late for use, etc.) ....

B.

APPARATUS MAINTENANCE CARD

Machine ....
Make ....
Model ....
Type ....
Serial No. ....
Lens No. ....
Lamp type ....
Wattage ....

Resistance or Transformer

Use on A.C. or D.C. mains .... (Very important.)

C.

REPAIRS CHECK

Year.	Repaired.	Repairs undertaken.
....	....	....
....	....	....

Replacement Lamp Hours of use.	Cost.	Remarks.
....	....	....
....	....	....

D.

TEACHER'S REPORT CARD

Year.	Hour.	Film.	Lesson.	Film length.
....	....	Silent?	....	....
....	....	Sound?	....	....
....	....	Title?	....	....
....	....	Loop?	....	....

Projectionist.	Remarks.
....	....
....	....
....	....
....	....

Doffer in spinning mill from one of the Cotton Board films

COTTON BOARD SUBJECTS

For Recruitment And Training

NOW into the second year of its long-term film programme, the Cotton Board has produced several films, including a two-reeler dealing with juvenile training schools; another on the subject of research, and a training film dealing with the stripping and grinding processes in mills.

Just completed is "Chasing the Blues," dealing with welfare statistics in mills. The leading character, "Mr. Mill Manager," is a cartoon figure created by David Langdon.

The films are made by various documentary companies, under the supervision of Donald Alexander as Film Adviser to the Cotton Board.

These productions are used largely by the Recruitment and Training Department of the Cotton Board, sometimes as part of a travelling exhibition, which shows the manufacture of cotton goods from the raw cotton to the finished article, and often as a complete show which tours mills and factories.

Wardour Home Projector

In the recent announcement of Europa Films mention was made that the company possesses sole rights for the production of loops and short 16-mm. films for the Wardour-Victor Home Cinematograph.

Owing to the confusion that may possibly arise in connection with the product of another company, the equipment will be marketed under the title of the Wardour 16-mm. Home Projector.

SUPPLIED OUTFITS FOR EVACUEES

The Work of a Scottish Photographic Dealer

WE think we should draw your attention to what we believe to be an inaccuracy in your article on page xix of the December 19 issue of the Sub-standard Film. In paragraph 2 your contributor states that "The evacuees brought a problem which was partly solved by the Evacuation Scheme for which the Council designed a special outfit driven off a 12-volt car battery." The fact is that the Scottish Film Council had nothing whatever to do with the designing or development of the special 12-volt battery outfits which were used in connection with the Evacuation Film scheme.

We developed the outfits from the E.E. Kodascope and Mr. Borland, the Secretary of the Scottish Film Council, knew of it as we had demonstrated it to him and others in Glasgow.

When the Evacuation Scheme came into operation, Mr. Borland approached us to see if we could supply a number of projectors, screens, batteries and films, so that the children evacuated to rural areas in the North-East of Scotland could have regular film shows. As we did not know how long the Evacuation Scheme would continue we agreed to hire a number of outfits at a very low rate in order that the children could have film shows, and when the Evacuation Scheme finally petered out, the equipment was all returned to us very much the worse for wear.

There is an understandable tendency on the part of the 35-mm. people to soft pedal the fact that the photographic dealer has put on the map 16-mm. equipment, which until very recently they ignored, but we do think that it is rather poor of a subsidised body like the Scottish Film Council to attempt to steal a dealer's thunder. Don't you agree?

A. C. STOTT,
for James E. Henderson.
377, Union Street, Aberdeen.

New Ampro 8-mm. Projector

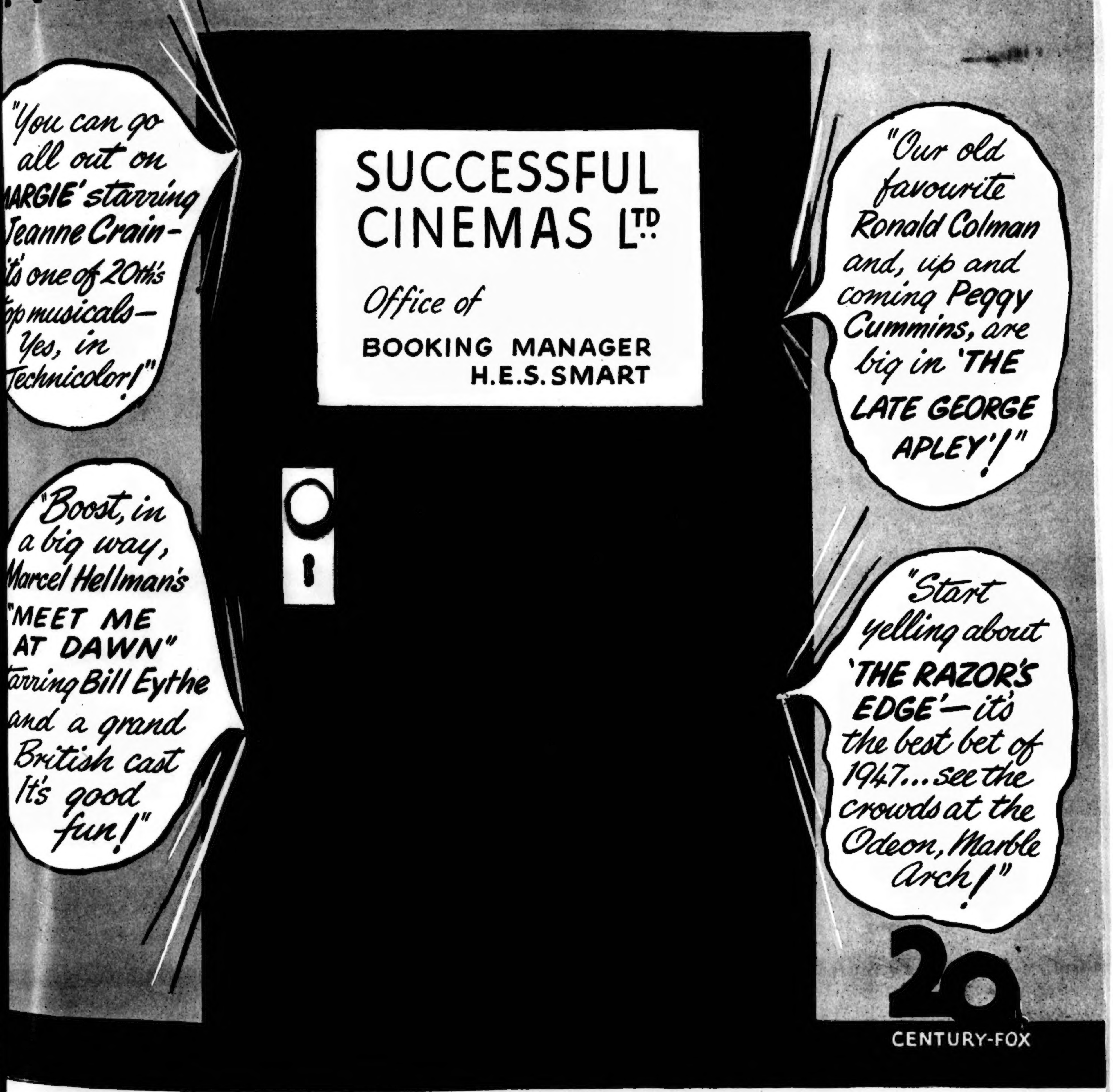
A new 8-mm. projector, A-8, is offered by Ampro Corporation of Chicago, a General Precision Equipment Corporation subsidiary.

Features include 500-watt illumination, still picture and reverse operation, and flickerless pictures at slow speed.

Other interesting points of this Ampro model projector are: 1-in. f/1.6 coated objective lens, one-hand precision tilting control, automatic safety shutter, rheostat control for varying film speeds, full 400-ft. reel capacity if desired, efficient cooling for forward or reverse projection, automatic reel locking device. The projector operates on both A.C. or D.C. 105-125 volts, and comes complete with lens, lamp, carrying case and accessories..

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.

NSIDE INFORMATION!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SUNDAY CHRONICLE

'I LAUGHED OUT LOUD AT THIS COMEDY'
EMPIRE NEWS

'I CAME OUT GRINNING LIKE AN APE'
SUNDAY EXPRESS

'I CANNOT REMEMBER WHEN I LAST LAUGHED SO MUC
DAILY GRAPHIC

'I LAUGHED TILL I CRIED'
DAILY TELEGRAPH

'THIS FILM IS REALLY FUNNY'
REYNOLDS NEWS

'MOST PLEASANT AND WITTY COMEDY THAT LONDO
HAS SEEN FOR MONTHS'
EVENING STANDARD

'A SLICK, HAPPY-GO-LUCKY COMEDY'
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'AN AMUSING FARCE CONTAINING THE FUNNIEST
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